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Fresh eats

Hot new openings, vegan junk food, Manhattan shakes, cold plum soup, geared-up bike cafes, and more: Bite into our summer dining guide **PAGE 14** GUARDIAN PHOTO BY ANDRIA LO

OBAMACARE AS EXCUSE

Employers attack SF health mandate again **P10**

MISSION ACCOMPLISHED

Woody Allen's SF-set 'Blue Jasmine' blooms **P31**

GO! POP! BANG!

Rye Rye makes it to the "After Party" **P20**



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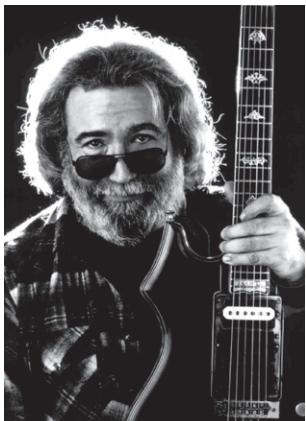
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Image: Claude Monet, *Sailboats on the Seine* (detail), 1874. Oil on canvas.
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INTELLIGENCE



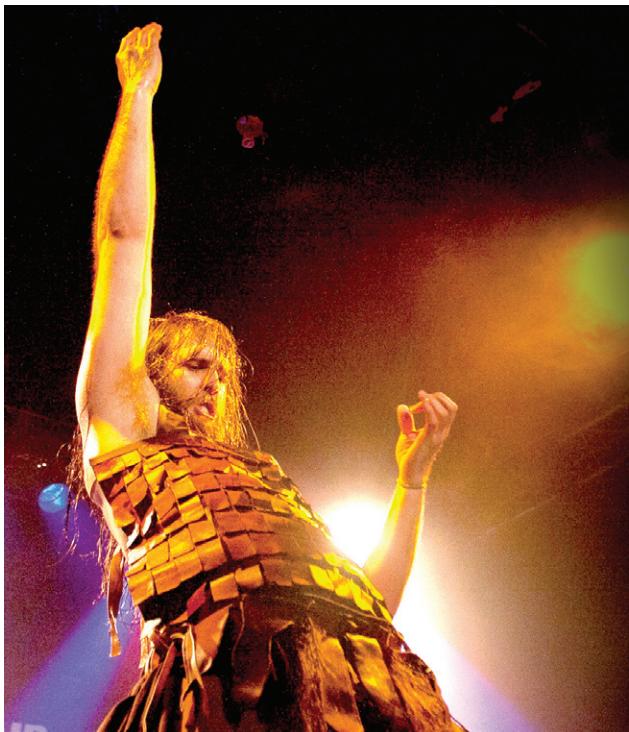
THE SPIRIT OF JERRY

Jerry Day returns Sun/4 to McLaren Park, and there are pre- and post-events surrounding the annual tribute to Grateful Dead frontperson and guitarist Jerry Garcia. Such as: a cool-sounding Jerry Garcia Symphonic Celebration featuring Warren Haynes and the San Francisco Symphony performing Garcia's original compositions (Thu/1-Fri/2, \$30-\$75. Davies Symphony Hall, 401 Van Ness, SF. www.sfsymphony.org). Plus a fundraiser Sat/3 at the Dark Horse Inn, Grateful Dead Night Mon/5 at AT&T Park, and somehow, even more Jerry Garcia-related events for teddy bears to dance at. www.jerryday.org.

SUPERVISORS TAKE A BREAK

The Board of Supervisors had a full agenda set for July 30, including a ban on pulling advertising behind airplanes, trailing legislation cleaning up recent CEQA reforms, and temporary controls on chain stores going in on Market Street between Van Ness and Sixth. And then, after the gavel fell on that meeting, it was PARTY TIME! That's right, the supervisors are now off on their month-long August recess and not due back under the dome until Sept. 3. You know, maybe we should all take a break from politics for month.

See y'all after Burning Man....



"MANLY" MEN LIKE MANNING

At last week's Harvey Milk LGBT Democratic Club annual gala, Pentagon Papers leaker Daniel Ellsberg, dolled up in a feathered boa, reflected on Pfc. Bradley Manning's "manliness" during his award acceptance speech on the gay whistleblower's behalf. When Manning, alternatively known as Breanna, courageously exposed government secrets, it exemplified what "a real man" would do, Ellsberg said. Apparently, deconstructing what it means to "be a man" is becoming a thing. On the opposite end of the spectrum, Jennifer Siebel Newsom, wife of Lt. Gov. Gavin Newsom, surpassed her \$80,000 fundraising target on Kickstarter to make a film delving into the crisis surrounding masculinity.



CUPCAKES FOR LIFE

"Depressed cupcakes" may sound like a teen emo band name on *Portlandia*. But at the **Depressed Cake Shop** pop-up on Sat/3 (1-7pm, Austin Law Group, 799 Castro, SF.), cupcakes, cookies, and other pastries will enlisted in an attempt to build awareness of depression and mental illness. Imported from Britain to the US by cake fans Jane Reyes and Shannan Klein Rapoport, the event — the first of a series — pairs local bakers of note with local mental illness nonprofits. For example, this installment features Debbie Goard of Debbie Does Cakes, among others, who will donate cake proceeds to Queer Life Space. The bakers' challenge is to create something gray on the outside, but bursting with color and flavor within: a delicious metaphor if there ever was one. www.facebook.com/TheDepressedCakeGroupSF



REFINE THIS, CHEVRON

Sat/3 marks the one-year anniversary of the Chevron refinery blaze in Richmond, so environmentalists from 350.org and more than 50 organizations will band together for a mass march, rally, and direct action called "**Summer Heat**" at the refinery, starting at 10am. A dedicated supporter has even arranged for the placement of 20 billboards in BART stations throughout the Bay Area to publicize the event, proclaiming: "We can stop climate chaos."

SHREDDING ON AIR

Crack your knuckles, strap on the Spandex, and do your squat thrusts because it's that time of year again: the **US Air Guitar Semifinals**. Air guitar champs and newbies will square off against one another this weekend (Sat/3, 9pm, \$20. Independent, 628 Divisadero, SF. www.theindependentsf.com). Plus, World Air Guitar Champions Nordic Thunder and Hot Lixx Hulahan will perform, and legendary Rolling Stone scribe Ben Fong-Torres will judge the competition. The winners from SF, Portland, Seattle, Santa Cruz, LA, and San Diego will then go on to compete at the Western Semifinals. www.usairguitar.com.

NO COMMENT

When you visit SFBG.com this week, it may seem strangely silent and bile-free. That's because we've decided to conduct a week-long experiment and turn off the comments for a week as we take in community input on the future of the Guardian, including our troll-ridden comments system, starting with our community forum on July 31 from 6-8pm at the LGBT Center, 1800 Market. If you miss our colorful comments, blame the trolls and suggest some controls. But don't worry, they'll be back next week when we plan to also run an expanded letters to the editor section in the paper, so send your feedback, thoughts, kudos, and criticisms to steve@sfbg.com

POLITICAL ALERTS

WEDNESDAY 31

WHOSE PAPER? YOUR PAPER! A COMMUNITY FORUM ABOUT THE GUARDIAN

LGBT Community Center, 1800 Market, SF. tinyurl.com/lv19vla. 6-8pm, free. Join the staff of the SF Bay Guardian for a community forum on the future of San Francisco's oldest alternative newsweekly. Nearly a month after longtime editor-publisher Tim Redmond left the newspaper after 31 years, Guardian staff members have reached an agreement with our parent company ensuring full editorial autonomy and control. This forum will help us determine where to go from here. We will seek community input, engage in dialogue with our readers, and discuss the Guardian's important role in the Bay Area media and political landscape as we work to rejuvenate the newspaper and reach a new generation of readers.

HEAR ALICE WALKER'S DELICIOUSLY ENLIGHTENED POETRY AND PROSE

First Congregational Church of Berkeley, 2345 Channing, Berk. tinyurl.com/lqcsfph. 7:30pm, \$15-\$18. Internationally celebrated author, poet and activist Alice Walker will speak at this benefit for KPFA Radio and read from her recent works, *The Cushion in the Road: Meditation and Wandering as the Whole World Awakens* (Essays); and *The World Will Follow Joy: Turning Madness Into Flowers* (New Poems). Walker has written seven novels, four collections of short stories, four children's books, and many volumes of essays and poetry. She's best known for *The Color Purple*, the 1983 novel for which she won the Pulitzer Prize in Fiction. This event will be hosted by Brian Edwards Tiekert.

THURSDAY 1

RALLY FOR A HUMAN RIGHTS ATTORNEY STUCK IN PRISON WITH CANCER

Federal Building, 90 Seventh St., SF. lynnestewart.org. Noon-2pm, free. Roughly 10 years ago, the Guardian wrote about the case of Lynne Stewart, a National Lawyers Guild member and radical human rights attorney who dedicated her career to representing unpopular clients who faced civil liberties violations. She was convicted of providing material support to terrorists in 2005, an accusation supporters say is false, and was eventually sentenced to federal prison for 10 years. Now age 73, Stewart is battling cancer behind bars and has petitioned the Federal Bureau of Prisons for compassionate release. The request has been denied, and so supporters are rallying to show their support for Stewart.

FRIDAY 2

PANEL: HOW TO WIN THE ENVIRONMENT

Nourse Theater, 275 Hayes, SF. tinyurl.com/n77mqsv. 7pm, \$10. Want to know how the build "a winning movement" on climate change? If so, these folks know what they're talking about. Bill McKibben, founder of 350.org, will speak on this panel along with Gopal Dayaneni of the Oakland-based Movement Generation Justice and Ecology Project, Rev. Sally Bingham of Interfaith Power & Light, Katy Roemer of the California Nurses Association, and Antonia Juhasz, author of *The Tyranny of Oil* and *Black Tide*.

PODEMOS DETENER EL CAOS CLIMÁTICO



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AUGUST 2013 CAREERS & EDUCATION

This August Guardian readers
will weigh their options.

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**ISSUE DATE:
AUGUST 14TH, 2013**

BAY GUARDIAN

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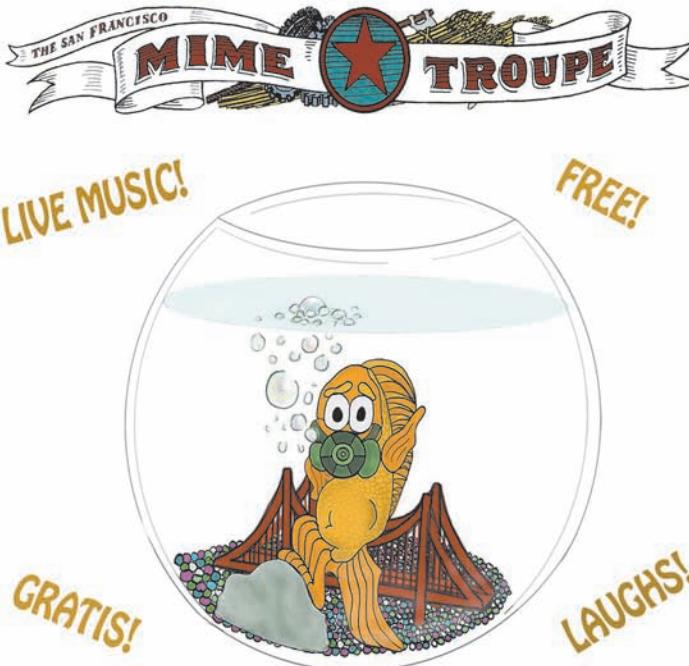


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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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Plan Bay Area: better, but it still gentrifies

BY PETER COHEN AND FERNANDO MARTÍ
Council of Community Housing Organizations

OPINION On July 18, the Metropolitan Transportation Commission (MTC) and the Association of Bay Area Governments (ABAG) adopted the region's first so-called "sustainable communities strategy," as required under new state environmental laws. Plan Bay Area will direct the largest share of the region's growth to the region's urban cores — two-thirds of the region's overall housing production is directed to 15 specific cities.

The vision is what environmentalists refer to as "smart growth" — shrinking the footprint of the region's future development as a more environmentally friendly and geographically efficient pattern to absorb ever-increasing population. San Francisco alone has a very tall order: Our city will absorb 25 percent of new urban development, which equates to 92,000 new housing units and a pace of housing construction averaging around 3,100 units annually (a rate that has been reached only twice over the last 50 years since the era of 1960s urban renewal development).

The question that framed debates through the three-year process in drafting and finally adopting the plan is how that amount of new growth can be "done right;" that is, without gentrifying working class and poor communities and ensuring that infrastructure, including affordable housing and transit service, will keep up with that pace of growth. Tim Redmond's feature article in the June 4 issue of the Guardian ("Planning for displacement") and a June 12 forum sponsored by the Guardian, CCHO, and UrbanIDEA very thoroughly laid out the issues and critiques of the Plan Bay Area draft that was released by MTC/ABAG earlier this spring.

With such fundamental flaws when the draft plan was released in April, how did the July 18 adopted final Plan Bay Area fare? First, there is no question this regional "smart growth" plan will make combating gentrification at

ground-level harder. But second, the plan could have been worse if not for a tremendous final push-back by progressive advocates from San Francisco and throughout the region loosely united in a "Six Wins for Social Equity" coalition and the committed leadership of a small core of progressive regional leaders — including two of San Francisco's representatives, David Campos (MTC) and Eric Mar (ABAG) — who championed some final amendments.

Those "wins" (in reality, concessions by MTC/ABAG) achieved in this final push include: adding a public process to develop priorities for the Bay Area's \$3.1 billion share of state cap and trade funding, such as to affordable housing and local transit operations; strengthening the \$14 billion transportation block-grant funds program ("OBAG") to link it directly to local cities' affordable housing production and displacement-prevention policies; and adding a requirement for MTC to develop a comprehensive strategy to prioritize funding of local transit service and transit maintenance.

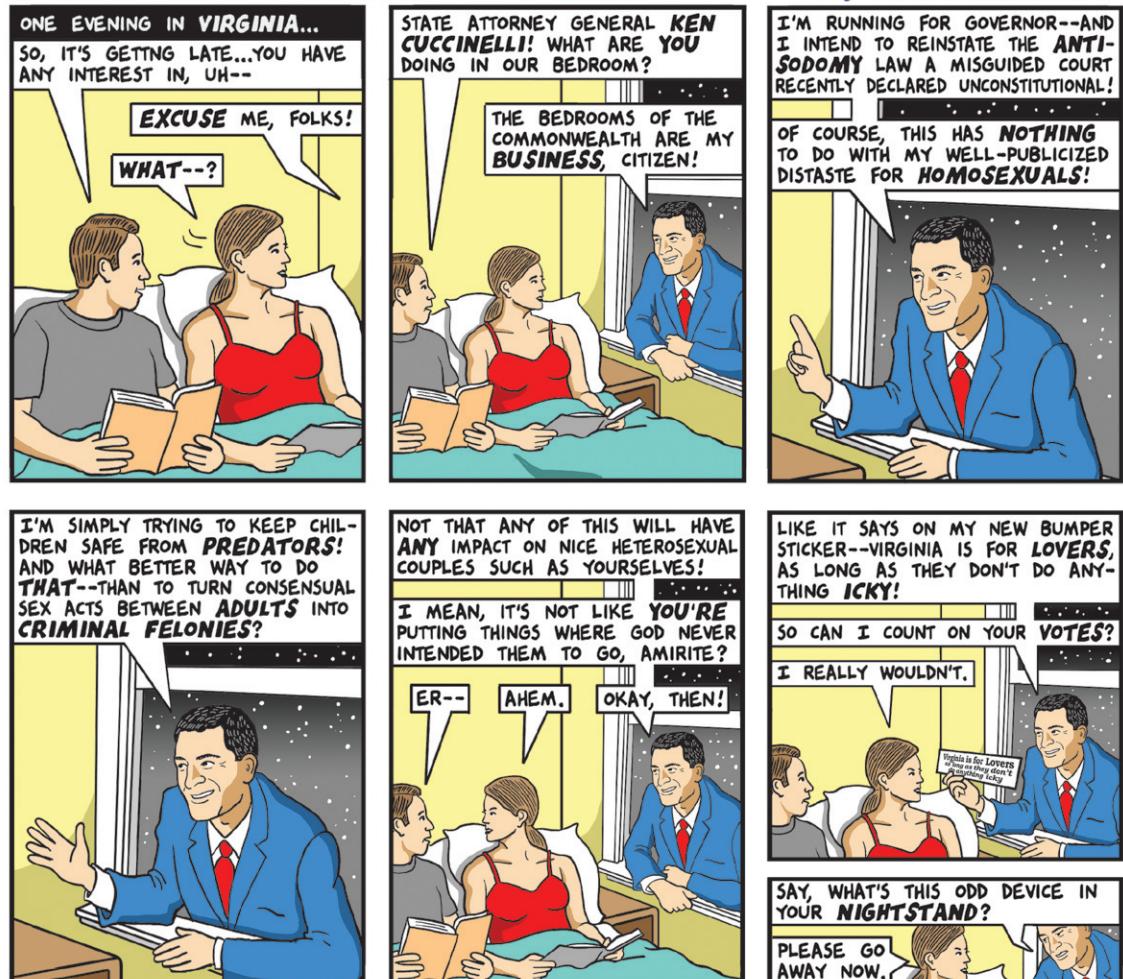
Though the details of those amendments are fairly squishy and do not alter the development trajectory of the plan, they are potentially valuable handholds to work with going forward as Plan Bay Area gets implemented (and updated in four years).

That said, San Francisco's front line working class neighborhoods and communities of color still stand to take the brunt of potential negative impacts from this regional "smart growth" plan. Theoretically they could receive the potential benefits of public infrastructure investments and stimulated economic activity. But while the risks are real, the potential benefits are still illusory.

We must become more engaged if we are to move Plan Bay Area beyond policy statements and promises of future "best-practices" to make sure vulnerable people are not displaced from their neighborhoods in the tide of infill real estate development and are guaranteed a real share of the fruits from "equitable" smart growth. **SFBG**

WHEN UNIONS WIN GOOD CONTRACTS, IT GENERALLY INCREASES WAGES.

THIS MODERN WORLD



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Supporting unions helps all workers

EDITORIAL The San Francisco Bay Area has traditionally been very pro-labor, from the San Francisco General Strike of 1934 to the modern era when labor unions have lent the muscle and money to myriad progressive reforms that San Francisco and California have proudly exported to the rest of the country.

But sadly, that sense of solidarity seems to be changing during these times of widespread economic anxiety, declining union membership, increasing urban gentrification, and a divide-and-conquer political climate created by both major parties. Too often, Bay Area residents are indifferent or even hostile to the plight of the working class.

We've seen it in the public reactions to the labor contract impasse and strikes at Bay Area Rapid Transit, whose unions staged a four-day strike that ended July 4 and which could resume again after a 30-day contract extension and cooling off period ends on Aug. 4. If the strike resumes — which seems likely at this point, disrupting commutes

on a non-holiday workweek — the public's anger and finger-pointing could be even worse than last time.

We heard similar resentments expressed in reaction to last week's cover story (see "Striking Out," July 24) about the stadium concession workers at San Francisco Giants' games, who have been without a contract since 2010 and are even denied tip jars to supplement pay that is actually less than San Francisco's minimum wage in many cases.

The common criticism is that these workers should just be glad to have a job, regardless of pay and benefits. And when it comes to the full-funded pensions of BART workers, critics rightfully point out that few of us enjoy that kind of retirement security.

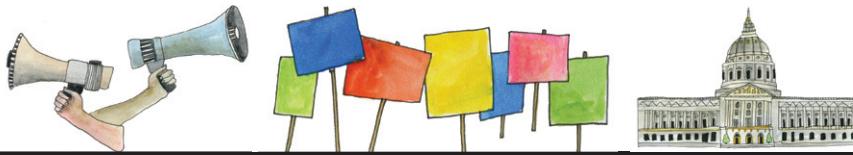
But that criticism turns the real problem on its head. We all need far more retirement security than we have now, a reality that will hit hard in the coming years as the so-called "silver tsunami" breaks, leaving families and society to care for baby boomers who run out of retire-

ment savings (which could happen quickly given that three-quarters of Americans aged 50-64 have less than \$30,000 in retirement savings).

Bay Area residents should be supporting our brothers and sisters in organized labor, helping them so they can in turn help us, as SEIU Local 1021 and other unions are trying to do on the issue of retirement security for all (last year's approval of SB1234 in California was a good start, but far more is needed).

When unions win good contracts, it generally increases wages and benefits in the region, even for non-union jobs (the opposite is also true, that wages stagnate when unions lose these fights), so it should be in our enlightened self-interest to support BART and Giants workers.

Particularly during these times of economic uncertainty and woe, it's important to overcome our resentments and stand in solidarity with our fellow workers — for their sake, for our own, and for the long-term best interests of our region and country. **SFBG**



AT THE START OF THIS YEAR, NEWS MEDIA SOURCES THOUGHT SUP. SCOTT WIENER (LEFT) WOULD BE THE ONE TO WATCH. SUP. DAVID CHIU (RIGHT) HAS PROVEN US ALL WRONG.



SH!T H@#PENED

7.24-7.30.2013

! IMMIGRANTS VULNERABLE TO DOMESTIC VIOLENCE

In San Francisco Sup. John Avalos' District 11, half of all residents were born outside the U.S. In Sup. Jane Kim's District 6, more than a third of residents are foreign-born, and almost half speak a language other than English.

Given the sizable immigrant population in San Francisco, it may not come as a surprise that Secure Communities (S-Comm), a federal immigration program administered by the U.S. Immigration and Customs Enforcement (ICE), is highly unpopular. What might not be so obvious is how dramatically S-Comm can impact the lives of foreign-born women who are survivors of domestic violence.

The reason for this is simple. "If you are a victim or a survivor of domestic violence and you call the police, you do not want to end up deported," Beverly Upton of the San Francisco Domestic Violence Consortium explained at a July 23 rally, where advocates from organizations such as Mujeres Unidas y Activas, Causa Justa, the Filipino Community Center, and others stood and held banners demonstrating opposition to S-Comm. "We want it to be safer to call the police, not less safe."

A member of Mujeres Unidas y Activas who introduced herself as Lourdes and spoke through a translator delivered a personal account of feeling fearful of police as well as an abusive partner. "Many times, abusers tell us not to call the police, because the police will not believe us. They say the police will probably deport us."

The domestic violence and immigrant community advocates were there to champion Avalos' Due



% CHIU: CENTRIST COMPROMISER, EFFECTIVE LEGISLATOR, OR BOTH

At the start of this year, when I wrote a Guardian cover story profile of Sup. Scott Wiener (which SF Weekly and San Francisco Magazine followed shortly thereafter with their own long Wiener profiles), he seemed like the one to watch on the Board of Supervisors, even though I noted at the time that Board President David Chiu was actually the more prolific legislator.

Now, it's starting to seem like maybe we all focused on the wrong guy, because it is Chiu and his bustling office of top aides that have done most of the heavy legislative lifting this year, finding compromise solutions to some of the most vexing issues facing the city (ironically, even cleaning up some of Wiener's messes).

The latest example is Wiener's CEQA reform legislation, which the board unanimously approved on July 23, a kumbaya moment that belies the opposition and acrimony that accompanied its introduction.

That effort comes on the heels of Chiu's office solving another big, ugly, seemingly intractable fight: the condominium lottery bypass legislation sponsored by Wiener and Sup. Mark Farrell. To solve that one in the face of real estate industry intransigence, Chiu showed a willingness to play hardball, winning over swing vote Sup. Norman Yee to get six votes using some hostile amendments.

In the end, Chiu won enough support to override a possible veto by the waffling Mayor Ed Lee, who has always echoed Chiu's rhetoric on seeking compromise and consensus and "getting things done," but who lacks the political skills and willingness to really engage with all sides. For example, it was Chiu — along with Sups. Farrell and David Campos — who spent months forging a true compromise on the hospital projects proposed by California Pacific Medical Center, replacing the truly awful CPMC proposal that Lee readily accepted.

"It's been a very long year," Chiu told the Guardian. "It's been important for me to not just to seek common ground, but legislative solutions that reflect our shared San Francisco values."

Process for All Ordinance, which is being introduced at today's Board meeting and is co-sponsored by seven other supervisors, essentially guaranteeing its passage. Avalos himself didn't speak, and Sups. David Campos and Board President David Chiu, co-sponsors of the legislation, sent female staff members to make statements on their behalf as part of the all-female roster of speakers.

The legislation prohibits law enforcement officials from detaining individuals solely in response

to immigration detainer requests issued by immigration authorities under S-Comm. As things stand, "the request has been honored in many cases," Avalos explained in comments to the Guardian, even though California Attorney General Kamala Harris has affirmed that local law enforcement agencies are not obligated to comply with ICE detainers because they are mere "requests" and not legally binding. Since 2010, according to data provided by Avalos' office, 784 San Franciscans have been deported

Next, Chiu will wade into another thorny legislative thicket by introducing legislation that will regulate the operations of Airbnb, the online housing rental corporation with a problematic business model.

After posting the preceding analysis of Chiu on the SFBG.com Politics blog on July 23, we heard lots of back channel complaints and concerns from progressive San Franciscans (and even some from moderates and conservatives who consider Chiu a raving socialist for helping suspend the condo lottery).

Nobody really wanted to speak on the record against Chiu, which is understandable given the powerful and pivotal position that he's carved out for himself as a swing vote between the two ideological poles and on the Land Use Committee, whose makeup he personally created to enhance that role.

The main issue seems to be that Chiu allows both progressive and anti-progressive legislation to be watered down until it is palatable to both sides, empowering the moderates over the progressives. That's a legitimate point. It's certainly true that Chiu's worldview is generally more centrist than that of the Guardian and its progressive community, and we've leveled that criticism at Chiu many times over the years.

The fact that he ends up in a deciding role on controversial legislation is clearly a role that Chiu has carved out from himself, no doubt about it. And that's certainly why he played the pivotal role that he has this year. But when he uses that role to empower and support tenant groups, as he did on the condo lottery bypass measure, I think that's something worth noting and praising.

On the CEQA reform legislation, it's also a valid criticism of Chiu to note that Sup. Jane Kim had five votes for her legislation and that it was only Chiu who stood in the way of its passage (whether Mayor Ed Lee would have vetoed it, necessitating the need for two more votes, is another question).

In the end, Chiu can be seen as an effective legislator, a centrist compromiser, or both. Perspective is everything in politics. (**Steven T. Jones**)

after being turned over to federal authorities due to ICE detainers.

Sup. Jane Kim called S-Comm "a giant step backward when it comes to equality and fairness," and added that S-Comm "makes our neighborhoods less safe."

Legal Counsel Freya Horne read a statement on behalf of San Francisco Sheriff Ross Mirkarimi, stating that the sheriff has reduced the number of ICE detainers leading to deportations, and was supportive of Avalos' legislation. She added that Mirkarimi had made it a policy to

honor immigration detainer requests only in cases of criminal convictions of serious or violent felonies.

Avalos said he was compelled to move the legislation forward because "I've talked to so many people whose families have been separated, and have been devastated," due to deportations under S-Comm. "We want to make sure we're maintaining a level of due process," he added, since the detainer requests are routinely issued without warrants or a requirement to show probable cause. (**Rebecca Bowe**)

BASEBALL, KARMA, AND POETRY

A self-identified "anonymous ballpark worker" emailed the Guardian this poem in response to last week's cover story by George McIntire, "Striking Out," about stadium concession workers who have been without a contract since 2010:

BAD KARMA GIANTS
*The Giants are getting blown away.
It seems that they have lost their way.*

*What should the Giants do?
Sign that contract with Local 2!*

*The bad karma is just too strong.
Giant's management must right this wrong.*

*Ballpark workers can't live on garlic fries.
Give us our due, that's what is wise.*

*Larry Baer, this is your call.
Make it right, or suffer and fall.*

*Do it now, do what's right.
And put that pennant back in sight!*

BY REBECCA BOWE
rebecca@sfbg.com

NEWS At a recent hearing on San Francisco's Health Care Security Ordinance — once-controversial legislation that is now in the business community's crosshairs once again — a nursing student stood at the podium to address members of the Board of Supervisors Neighborhood Services & Safety Committee.

She told them about her mother, who battled illness but did not have access to healthcare for 14 years due to her immigration status, recalling a day when her mother explained why she wasn't seeking medical attention: "If I go to the hospital, I'll bury you in debt."

For the uninsured and undocumented, going without medical care or going into insurmountable debt could be the only options if it weren't for Healthy San Francisco, a medical services safety net that was created by the HSCO in 2006. The program is expected to continue to provide care for undocumented enrollees who won't be eligible for federal assistance once the Affordable Care Act, also called Obamacare, takes effect early next year.

The HCSO's mandate that businesses provide some health-care coverage for their employees was fiercely opposed by the business community, which challenged it all the way to the US Supreme Court. Now, those same powerful forces are gearing up for a fresh challenge that could jeopardize HCSO's potential to fill coverage gaps that will be created under Obamacare.

Under federal health care reform, two-thirds of the enrollees in Healthy San Francisco will become ineligible to continue

Under fire again

Employers use Obamacare to launch fresh challenge to SF's healthcare safety net

receiving coverage because they will automatically gain eligibility for some form of federal assistance. Those earning up to 138 percent of the federal poverty level will be guaranteed coverage under Medi-Cal.

But for low-income earners whose wages hover around \$14 an hour, things are far less certain because they will be eligible to enroll in the federally created health benefit exchange, Covered California, although they won't necessarily be able to afford it. For someone earning around \$30,000 per year before taxes, the estimated monthly cost for a health insurance plan under Covered California hovers at more than \$200 per month, in many cases making it too much of a stretch.

As things stand, uninsured San Francisco employees who earn too much to qualify for Medi-Cal, but not enough to afford enrollment in Covered California — despite being eligible — can still access funds set aside for them in medical reimbursement accounts under the HCSO. This option may provide enough of a financial boost for low-wage earners to take advantage of federally subsidized health insurance after all.

"For working people, the implementation of the Affordable Care Act actually makes the Health Care Security Ordinance more important," explains Ian Lewis, research director at UNITE-HERE Local 2. "There are

many consequences of the ACA ... and the Health Care Security Ordinance is a buffer against them."

As it stands, the local law "makes Covered California actually work in a high-cost city like ours," Lewis added.

"THE AFFORDABLE CARE ACT ACTUALLY MAKES THE HEALTH CARE SECURITY ORDINANCE MORE IMPORTANT."

IAN LEWIS,
UNITE-HERE LOCAL 2

lawsuits brought against the city by the Golden Gate Restaurant Association since the landmark health care ordinance, authored by then-Sup. Tom Ammiano, was first enacted in 2006.

That same requirement also makes the local ordinance stronger than the federal law when it comes to worker protections, because the federal mandate only requires employers to offer coverage for workers who put in 30 hours a week or more. That has prompted businesses nationwide to reschedule their workers down to 29 hours per week in a gesture of opposition to health care reform, but no such incentive exists in San Francisco because of the hourly contribution requirement.

Now that federal health care reform is poised for implementation, with enrollment set to begin in October and a transition to the new system slated for early next year, GGRA and the San Francisco Chamber of Commerce are urging the city to open up a new policy dialogue about employer requirements under the local health care law — and Mayor Ed Lee has been receptive.

"We question whether Healthy San Francisco should continue in its current form with the ACA coming in," Small Business California President Scott Hauge told the San Francisco Business Times ("Healthy San Francisco, related program to shrink dramatically, but not price tag," July 16).

Hauge has met with Jim Lazarus, the Chamber's senior vice president for public policy, and GGRA Director Rob Black on the issue, the article noted.

Reached by phone, Black emphasized to the Guardian that GGRA employers are merely seeking guidance on how businesses should comply with the local and federal mandates. "It's important that we really focus on getting together, and getting together quickly," Black said, to ensure "San Franciscans have access to the full benefits and subsidies of the Affordable Care Act."

Longtime advocates of Healthy San Francisco and progressive policymakers are watching closely. "They've been trying to get out of their responsibility to provide worker's health care since the law was passed," Hillary Ronen, a legislative aide for Sup. David Campos, said of business interests who are airing complaints about employer requirements.

Once the federal law takes effect, San Francisco employers will have the option of either providing coverage, or contributing to a city program that establishes medical reimbursement accounts for employees administered by city government, Ronen explained.

A third option, "standalone health reimbursement accounts," under which employers manage reimbursement funds for employees, will be rendered illegal under Obamacare. That system generated controversy in recent years because employers were placing undue restrictions on the use of those funds, and in some cases even pocketing the money after neglecting to inform their workers that it was available (see "Check, please," 4/23/13).

On July 25, Lee announced

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NEWS

that the city's Universal Health Care Council, a body previously tasked with guiding local health care policy, would be reconvened to "examine San Francisco's implementation of the Federal Affordable Care Act (ACA) and engage stakeholders in identifying necessary local policies" to support the transition.

In response to signals that the business community is gearing up for a fresh challenge to the city's health care law using the ACA as ammunition, Campos convened a hearing July 25 to discuss the importance of the HCSO in relation to the federal law.

For several hours, advocates of Healthy San Francisco — many of them members of the immigrant community who would have no other options if it weren't for the program — delivered passionate defenses of the current program. Campos emphasized that federal health care reform stood to be a great success in combination with the local health care ordinance, which would serve to fill in any gaps in coverage.

Deputy Director of the Department of Public Health Colleen Chawla explained during the hearing that of the 60,000 San Franciscans currently enrolled either in Healthy San Francisco or SF Path, a second medical assistance program, roughly 40,500 will automatically become eligible to enroll either in Medi-Cal or Covered California under federal health care reform come January.

The remaining 19,500 won't be eligible, however, mostly due to immigration status. Healthy San Francisco is expected to continue providing a safety net for those who would otherwise fall through the cracks. But when it comes to the two-thirds who are eligible for federal assistance, but may not be able to actually afford it, things would be thrown into uncertainty if the Employer Spending Requirement were altered or eliminated.

"Folks in the business community would be happy to say, the Affordable Care Act is enough, and businesses shouldn't be complicated with an additional burden," notes Le Ly, program director at the Chinese Progressive Association. But the HCSO "is an important pillar of the total continuum of care," he said. "We see it as continuing to complement and strengthen health care coverage." **SFBG**

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BY ERIN DAGE

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NEWS With San Francisco bicycle rental companies such as Blazing Saddles and Bay City Bicycle Rentals and Tours having bike fleets numbering in the thousands, why does the new San Francisco bike share program only have 350 bikes? And can that really be effective?

In August, San Francisco and a handful of other Bay Area cities will join the ranks of the dozens of cities in the country that have bicycle share programs, although most are more robust than ours. For example, New York City's bike share program offer 6,000 bikes.

Sponsored by the Bay Area Air Quality Management District and bankrolled by the Metropolitan Transportation Commission with more than \$7 million, the program will bring 700 bikes to the region — half of which will make their way to San Francisco.

In the following months, San Francisco could be allotted 500 total bikes. For the initial launch, 35 bike share stations will be spread throughout the city, and when the bicycle count rises, the number of stations will jump to 50.

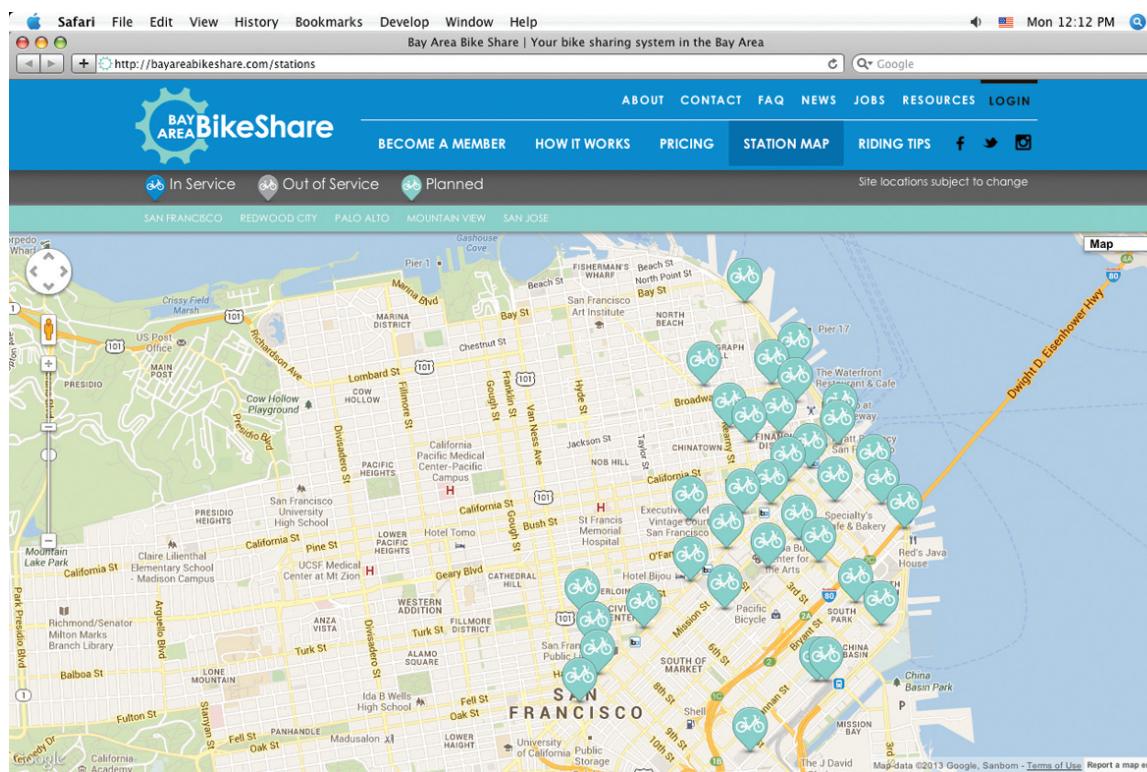
MTC spokesperson Sean Co told us that most of the money for the program goes to the cost of the bikes themselves. Each bike costs \$5,000, is outfitted with tracking technology, and is expected to last 10 years. In addition to being high-tech, all bike share bikes are unique to Alta Bike Share Systems, and require special tools to be taken apart, another factor in the high price tag.

The rest of money goes toward the stations and fees for a consultant that helps run the program. Co believes that the membership fees alone will make up for the over \$7 million spent on the program. But that's assuming the program isn't a flop, which some fear it could be given the anemic number of bikes being offered.

WHY SO FEW?

New York City's bike share, Citi Bike — financed completely by Citigroup Inc. with no public funds — launched in May with 6,000 bikes and 300 stations. That program is already approaching a million total rides. Chicago's Divvy bike share system started off with 750 bikes at the beginning of July and will increase to 3,000 at the end of August.

Kit Hodge, deputy director of the San Francisco Bicycle Coalition, is one of the people who says that 350 bikes just isn't enough for San Francisco. "The city and SFMTA have estimated that it would take 3,000



Pedaling slowly

Bay Area Bike Share debuts with just 700 bicycles — not enough, say SF officials; too many, say bike rental companies

bikes to have an effective bicycle share," Hodge told us. "We definitely are pushing for more bikes."

But San Francisco's bicycle share may get the thousands of bikes that some believe it needs. The Board of Supervisors recently passed a resolution that calls on the San Francisco Municipal Transportation Agency and Department of Public Works to have a much larger system by 2014.

"Five hundred bikes isn't enough for a citywide bike share," Sup. Scott Wiener, who sponsored the resolution, told us. "If you look at other cities with a large population and a lot of people biking, bicycle share stations have to be heavily concentrated in many different areas. With the 500 bikes, other areas of the city will be excluded."

But critics like Wiener and Hodge may not have taken into account that this program is only a trial run, with enough funding to last a year, according to BAAQMD representatives.

BAAQMD Director of Strategic Incentives Damian Breen told us the program is just the right size: "We feel the pilot is appropriately sized. I don't think we've limited ourselves at all. This is to test the waters and

see what it can grow into."

Breen also thinks that mainly focusing on San Francisco for the Bay Area-wide bicycle sharing program would be unfair to other cities. Unlike other bicycle sharing programs, such as New York City and Chicago, San Francisco's bicycle sharing system is just one part of a regional program that includes Redwood City, Palo Alto, Mountain View, and San Jose.



"This stage of the program is to see what works and what doesn't," Breen said. "Maybe the bicycle share might be used more in the suburbs than in San Francisco. When you do something regionally you have to take all cities and all outcomes into account."

When asked if the bicycle sharing program would have increased the number of bikes in

San Francisco if there was additional funding, he said no.

"I think obviously all partners would have liked the program to be bigger in certain areas," Breen said. "Whether or not it would have been bigger in places like San Francisco, if there was more funding, I cannot say."

Breen says BAAQMD will consider corporate sponsorship for the bike share once the initial money from the pilot runs out.

THE LAST MILE

The possibility of more stations and bike share rides in the city isn't appealing to Blazing Saddles bicycle rental company owner Jeff Sears.

"If stations are placed in areas like the Fisherman's Wharf, or North Beach, people may be tempted to use bike share instead," Sears said. "But, we've been assured by the BAAQMD that that's not going to happen."

Breen says the service is directed at residents who commute, and may need the bike for that "last mile" of their trek.

"This is different than bicycle rentals, which are usually meant for a day of riding," Breen said. "They are designed for 30 minute use —

the main audience is folks who are looking for that last mile after they get off of Caltrain or BART."

Breen went on to say that areas with bicycle sharing programs also saw bicycle renting programs go up as a whole. But Jeanne Orellana of Bay City Bicycle Rentals and Tours believes otherwise.

"We absolutely feel that it would affect business," Orellana said. "We wish that it would coexist with our business, but other cities with bicycle sharing programs have seen bicycle rental shops close down due to the competition."

A scenario similar to what Orellana imagined played out in Miami Beach, Fla. Unlike the program in store for the Bay Area, Miami Beach's DecoBike offers pricing plans for residents and tourists, and many of the tourists find themselves choosing the bike share over rental shops in the area, causing business in bicycle rental shops to reportedly drop 40 to 50 percent.

Wiener acknowledges the reservations that Orellana and Sears hold about bike share, but he said that both options can coexist in the same city.

"They're two completely different markets," Wiener said. "I understand the concerns that they have but comparing bike sharing and bicycle rental is like comparing apples to oranges."

And the BAAQMD, SFBC, SFMTA, and Wiener all agree on one thing: Tourists choosing bike share over bicycle rental companies just doesn't make sense economically.

Renting a bicycle for a day at Bay City Bicycle Rentals and Tours is \$32. Taking a bicycle out for the day at the bike share comes at a heftier price. For \$9, customers can get a 24-hour subscription with unlimited 30 minute rides from station to station. But after those 30 minutes are up, fees get added. A 31- to 60-minute ride costs \$4, and each 30-minute increment after that costs \$7, which can build up to over \$150 in a day if the bicycle is not returned to a station.

In the meantime, Orellana hopes that consumers will make the right decision for themselves.

"I trust and hope that many people will do the math and find that bike share isn't cheaper for exploring the city," Orellana said.

Co said that more than 300 people purchased memberships for the Bay Area bicycle share 24 hours after memberships were up for grabs a couple weeks ago. BAAQMD is pleased with the results, and viewed it as a good turnout. The official launch date has not been released, but its infrastructure is now being put into place with its imminent launch. **SFBG**

Building on progress

ABU ends picket of Lennar's Shipyard project

BY PARKER YESKO

news@sfbg.com

NEWS A month-long labor standoff at the Hunters Point Shipyard redevelopment project has been put on hold as the city steps in to provide workforce mediation and oversight. But community-based organizations are left wondering how their workers will actually benefit.

Aboriginal Blackman United (ABU), a Bayview organization representing roughly 300 construction workers, announced on July 15 that it was calling off demonstrations at the construction site that had begun just before a June 26 groundbreaking ceremony (see "Lennar finally breaks ground amid controversies," July 10).

ABU President James Richards suspended the protests after the Successor Agency to the San Francisco Redevelopment Agency informed him that Young Community Developers (YCD), another neighborhood nonprofit, would no longer exclusively manage job placements at Lennar Urban's shipyard project.

The Hunters Point construction is expected to create 1,500 jobs annually, over the course of a 15- to 20-year build out. But critics have taken issue with local hiring guidelines hashed out in a 2003 development agreement with Lennar Corp. that are limited to good-faith promises rather than binding quotas.

Since then, community-based organizations have urged Lennar and the Building Trades Council to formalize their commitment to hiring from within the Bayview-Hunters Point community.

Building Trades Secretary-Treasurer Michael Theriault has so far been resistant to these efforts.

"There is no inherent flaw in good faith," Theriault said of local hire promises by Lennar. "Like any system, you have to enforce it."

Until last week, Young Community Developers (YCD) was tasked with meeting local hire goals by recruiting and training tradespeople from the neighborhood and facilitating their placement on the project.

But Richards and other community advocates were skeptical of this arrangement because Theriault is vice president of YCD's executive board. "How can [Theriault] be against mandatory hiring and be on YCD's board?" asked Richards, who viewed it as an obvious conflict of interest.

ABU's protests finally prompted Lennar and the Building Trades

Council to seek the involvement of CityBuild, a workforce-training program and centralized referral network administered by the San Francisco Office of Economic and Workforce Development.

YCD Executive Director Shamann Walton said a meeting between the two organizations produced "a gentleman's agreement that there will be an MOU in place between YCD and CityBuild," designating CityBuild, rather than YCD, as the primary recruiting coordinator on the project.

YCD will be just one of a handful of community-based organizations that will assist in training and placement — others will include ABU, Anders & Anders, and the A. Philip Randolph Institute (APRI).

APRI San Francisco Executive Director Jacqueline Flin says she supports a switch to CityBuild because it provides "a very good prospect of goal delivery. They have a fair process that's been proven to work and the city's invested in the effort."

Flin added, however, that she hadn't yet heard any real details of the new arrangement with CityBuild. SFOEWD did not respond to the *Guardian*'s requests for comment.

Terry Anders, director of the Anders & Anders Foundation, expressed disappointment that negotiations were taking place behind closed doors. Anders wants to see all the stakeholders brought to the table. He was quick to point out that, though CityBuild promises to be above board, "it is not a neighborhood organization."

"Somebody is making backroom deals," Anders asserted, "and I am not for it. I don't like being left out of the process."

He demanded an inclusive and transparent discussion, but a week after bargaining seemingly began and ended, it was unclear whether he would get one. "Lennar's main concern is getting the buildings up, and they don't care who does it," he said.

And though Richards is hopeful that CityBuild will be an improvement over YCD, he too was measured in expressing full confidence in the municipal agency just yet. For a lasting solution, CityBuild will need to work very closely with ABU and others.

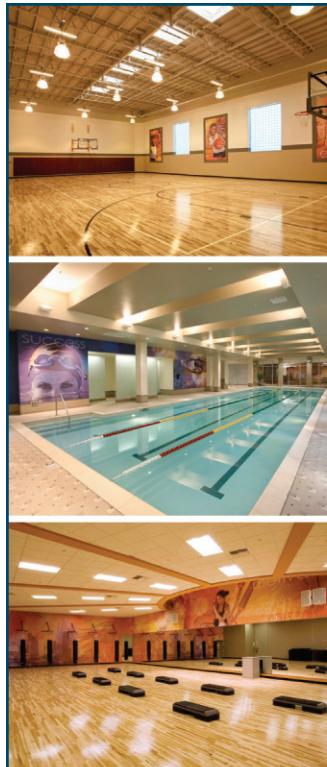
"We stopped all traffic ongoing to the shipyard and coming out for about a month," to get this far, explained Richards, "the only way we guarantee that our people get jobs is that we are involved." **SFBG**



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FOOD + DRINK



SUMMER IS A FLEETING THING: THE TEMPORARY WAIHEKE YACHT CLUB OFFERS A HUGE OPEN SEATING AREA AND SUMPTUOUS SALADS.

Get fresh

BY MARCIA GAGLIARDI

culture@sfbg.com

TABLEHOPPING Ahhh, the much-maligned San Francisco "summer," the 62-degree, socked-deeply-in-the-fog days we love to hate on — but secretly cherish when the rest of the country is melting in 98-degree temps with sauna-like levels of humidity. But we are a hardy bunch. We proudly don our scarves with a flourish as we sit on patios drinking pitchers of beer, our stripy sweaters like badges of honor as we attend windy picnics in the park, eating corn on the cob (that was grown somewhere warm, definitely not here) while wearing fingerless gloves.

Since the calendar says it's summer — even though some days almost require a parka — we have a restaurant summer salute for you: your cheat sheet of new restaurants with patios and sidewalk seating, plus recently opened spots that are just plain hawt, no matter what the temperature is. Oh, and a sneak peek at a couple places opening in time for Indian summer. Sunblock optional.

NEW PATIOS

Due to reopen this week is a revamped **Ziryab** (528 Divisadero, SF. www.ziryabgrill.com), with a brand-new look, and there will now



PHOTOS BY TABLEHOPPER

be both the popular front terrace, with updated furnishings, and a new back patio with greenery, opening soon. Add in a fresh Mediterranean menu from chef Khalid al Morabet (think vegetable tagine, merguez flatbread), plus a new liquor license with cocktails from Zach Taylor, previously at Hog and Rocks. Dive into drinks like the Ziryab Manhattan, with date-infused Bulleit rye, lapsang souchong tea, and a touch of arak — yeah, it'll keep you warm.

In the Castro, the owner of Italian hotspot Poesia recently opened **Dante's Table** (544 Castro, SF. www.dantestable.com), which has a back patio and garden area fittingly called "Paradiso." You can swing by for a menu of casual Italian dishes (pasta, Neapolitan pizza), plus summery classics like bruschetta with tomato or burrata and tomatoes. Bonus: full liquor! There's a happy hour from 5pm–6:30pm, with \$7 cocktails, and \$5 bites (suppli al telefono, fried and cheesy risotto balls...) that you can enjoy before the fog rolls in.

On the waterfront, Michael Chiarello's Spanish **Coqueta** (Pier 5, SF. www.coquetasf.com) has a few outdoor tables where you can watch joggers go by as you swill your gin and tonic and eat jamón iberico (we recommend you do this at lunch for maximum sun). If the wind picks up,

there is the Bar5 space that flanks the restaurant, with a communal bar table, high leather chairs, and tiled floors. And it's full of windows that open and let in fresh air and light, so it's almost like being outside.

We have mentioned these other new patio-bedeviled places in our weekly Tablehopping column, but here's your reminder: in North Beach, there's the latest location of **Tacolicious** (1548 Stockton, SF. www.tacolicious.com), serving tacos and margaritas — available by the pitcher, oh yeah — all day to put you in a Mexico frame of mind as you kick it in your sidewalk seats. Meanwhile, over in the Upper Haight (aka fog-bank city), there's **Sparrow Bar and Kitchen** (1640 Haight, SF. sparrowbarandkitchen.com) with its spacious heated beer garden in the back. Order one of the burgers to pair with the 14 beers on tap. Lastly, the very-soon-to-open (and heated!) back patio at **Rustic** (3331 24th St., SF. www.rusticsf.com) in the Mission will help you pretend you're a well-seasoned Italian man, or reaffirm your official status as one, playing on the two bocce ball courts while eating pizza.

HOT-HOT OPENINGS
With a name like **Waiheke Island Yacht Club** (Pier 29, SF. www.waihekeislandyachtclub.com), you prac-

tically assume your drink is going to be a Cape Cod, served by someone in a navy blazer with gold buttons. Far from it. This higher-end, pop-up restaurant in a Pier 29 shed is a New Zealand import, open until the end of the year. It sports an airy and spacious look, with low-slung leather chairs and a gleaming open kitchen. It's unlike anything in the city. The modern cuisine features New Zealand ingredients, like lamb (of course) and a smashing venison dish. You'll find inventive cocktails at the bar, such as the Red Snapper, a spin on a Bloody Mary that totally rocks. Or refresh with some beers from Kiwi import MOA.

Also on the waterfront, the Boulette's Larder team just opened the minimalist and contemporary **Bouli Bar** (Ferry Building, SF. www.bouletteslarder.com) in the former Culinaire space, with a wood-burning hearth, more than six kinds of pizzas, a variety of mezze and salads, and lunch to go. Of course you can expect organic and very carefully sourced ingredients galore, with interesting seasoning and spices. Yup, it's all so bougie. And in case you're wondering, Boulette's is due to reopen in August.

Over in Jackson Square, the business crowd has a new spot to power lunch at **Roka Akor** (801

Montgomery, SF. www.rokaakor.com), while the after-work scene can take over the downstairs lounge. The focal point of the dining room is the robata grill encircled by a hypertrendy shou-sugi-ban counter made of charred birch wood finished by hand. The menu, by chef Roman Petry, has a wide range of Japanese-inspired dishes, from lobster and abalone miso soup to Wagyu beef and kimchi dumplings, plus nigiri sushi, steaks, and more.

COMING REAL SOON

The Divisadero Corridor, so foodie-hot, and with the Aug. 14th opening of **La Urbana** (661 Divisadero, SF. www.laurbanasf.com), it's going to really be en fuego. This stylish restaurant and bar will be giving us a taste of Mexico City, with an eclectic design highlighting so many custom touches — mucho contemporary cantina. The cutting-edge cuisine from chef Benjamin Klein will offer modern takes on traditional regional Mexican dishes; the bar is going to be all about mezcal, and there will even be a Mezcaleria, with over 30 mezcals for sale (soon).

Anyone who is a fan of the elegant Acquerello is getting excited to see what owner Giancarlo Paterlini's son Gianpaolo is putting together for his new **1760** (1760 Polk, SF. www.1760sf.com) project on Polk and Washington. It's going to be a chic yet comfortable 80-seat spot (read: no tablecloths), with a rocking wine program (of course), a full bar, and a modern, ingredient-driven menu by chef Adam Tortosa. Stand by for an opening in late summer. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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BY EMILY SAVAGE
emilysavage@sfbg.com

VEGAN DISH Sure, vegan junk food has been visited in the past, but restaurants and changing menus come and go in this town. New fake meats, cheap sweets, and truffle-drenched treats are beefing up our veg options all the time.

And remarkably, there are still some casual diners out there unaware of the veg takeover — or at least, uninformed of the fact that you can find great tastes and high junk food art without dairy or meat:

BENDER'S: SATAN'S PHILLY CHEESE-FAKE WITH A SIDE OF FRIED PICKLES

This is a decadent dish — shouldn't all Satanic sandwiches be of that flavor? Bender's version (\$9) is piled with house-made grilled seitan, onions, and peppers on sliced sourdough. Make sure to order it vegan by doing away with the cheese and adding the creamy "godless" dressing. Then add a side of barfly-favorites like the veganized fried pickles, or you could just lean into the stoney pub food goodness of it all and get the damn fried tots.

806 S. Van Ness, SF. (415) 824-1800.
www.bendersbar.com.

GRACIAS MADRE: GORDITAS WITH CASHEW CREAM

I'm going to be real honest here and admit that my first tastes of gorditas were modified from the suburban teen angst of a Taco Bell drive-through. This is not a Taco Bell gordita. The Gracias Madre version (\$8) is an elegant, vegan stack of grilled potato-masa cakes topped with salsa verde, avocado, and the sauce de résistance, the delicious cashew cream. It's not even that bad for you — that's how good vegan junk food is. Especially compared to the far greasier alternatives.

2211 Mission, SF. (415) 683-1346.
www.gracias-madre.com.

HELLA VEGAN EATS: DOUGHNUT BURGER

The adorable couple behind Hella Vegan Eats — Tiffany and Sylvie Esquivel — crisscrosses the Bay weekly to offer up inspired vegan takes on classic American and Mexican dishes. But here's the tricky part: They've yet to open a brick and mortar location. So you can find tastebud-seducing treats like the Hella Vegan Doughnut Burger (\$10) created out of a succulent beet burger (which is then plopped between two moist and sugary vegan doughnuts) at their many pop-ups. They regularly show up at Dear Mom in the Mission and Timeless Coffee in



Salty & sweet

Ten vegan junk food dishes you should be noshing on this summer

Oakland, and soon will be in Dolores Park on a more regular schedule of weekday lunches and weekend brunches, Thu.-Sun. The Hella Vegan ladies also whip up ingenious items like the seitan Autobanh Mi and Lusty Lovers Tacos (that would be mac-n-“cheeze” and barbecue “chicken” tacos), but that beet-doughnut burger — usually topped with a tangy secret sauce, greens, and pickled onions — seems to be the most consistent offering. The Doughnut Burger even looks cute, often topped with one of those colorful cocktail umbrellas. Follow their Facebook page (Facebook: Hella Vegan Eats) and Twitter (@HellaVeganEats) for updates. Various locations, SF and Oakl. www.hellaveganeats.com.

LOVING HUT: CRISPY TENDERS AND SWEET POTATO FRIES

I've always been jealous of fish and chips offerings at pubs. There's something so self-indulgent, so existential about ordering a meal made up of two equally fried parts. Those who sit idly by while others dig in often feel compelled to silently judge, perhaps out of pure jealousy. And the aroma is usually enough to get me salivating. Loving Hut's Crispy Tenders and Sweet Potato Fries appetizer (\$6.45) is likely the least healthy item on the menu there, hence why I love it. The dish, while billed as an app, is absolutely enough to fill you up. It's made up of equal parts salty and sweet (thanks to the switcheroo with sweet potato) and it comes with crunchy

crispy fried soy protein nuggets, fries, and a tart barbecue dipping sauce, as all good meals should.

Loving Hut Westfield, 845 Market, SF. www.lovinghut.us.

PEPPLES DONUTS: SALTED CARAMEL

With flavors like Matcha Green Tea, Philz Coffee, and Chili Mango, along with the standard old fashioned and chocolate sprinkled, it's hard to turn down any donut Pepples has to offer — the likes of which can be found at its Donut Farm storefront in Oakland, a stand in the Ferry Building, and coffee shops and specialty stores throughout the Bay. The vegan, organic donuts are all delicious and moist, almost more cake-like than a traditional donut, and just the right size to avoid overdoing it. Plus, they look really cute, like cartoonish version of the standard, in perfect little round treats with candy-colored coating. The standout among these has to be the salted caramel (\$3), so decadent, so sugary and salty. The purplish blueberry option is extra tasty as well, but there's something exceptional about that rarefied salted caramel — it even impressed hard-won non-veg Guardian staffers.

Various locations in SF and Oakl..

Pepples Donut Farm, 6037 San Pablo, Oakl. www.pepplesdonuts.com.

SATURN CAFÉ: DIABLO BURGER

Saturn has long been a staple of late-night college grubbing in Santa Cruz, so when it opened up in Berkeley

a few years back, veggie and vegan stoners came crawling out of the woodwork. The menu offers everything from taquitos to milkshakes (all of which can be made vegan), but your best bet is the Diablo Burger (\$10.50). It's the spicy housemade Saturn veggie burger topped with fresh jalapenos, spicy chipotle, grilled onions, and traditional accouterments — remember to ask for it sans cheese. You won't miss it, since the insanely spicy kick from those other ingredients is cooled with fresh lettuce and tomato. Plus, it comes with Saturn's tasty, "award-winning" fries, thin cut or thick steak style. 2175 Allston, Berk. (510) 845-8505. saturncafe.com/berkeley.

SOULEY VEGAN: SOUTHERN FRIED SMOTHERED TOFU

Imagine two sizable hunks of crispy Southern-fried tofu nearly engulfing the (indoor) plate or (outdoor) basket they're placed in (\$10). Now picture those deep-fried tofu pieces smothered in savory vegan gravy and onions. Visualize yourself sitting outside across the way on the sunny deck at Beer Revolution, pounding local lagers and biting into the succulent crusted tofu coated in sauce. It's a rather pretty picture for a summer afternoon, isn't it?

301 Broadway, Oakl.. (510) 922-1615. www.souleyvegan.com.

SOURCE: BAKED VEGAN SPINACH ARTICHOKE FONDUE

Source is all about feelings, and

vibes, colors, sounds, and a "multi-dimensional dining experience." But for me, Source means roasted peppers and spinach in a warm, gooey cashew cream with truffle oil and toasted pita bread to dip (\$8.95). The Baked Vegan Spinach Artichoke Fondue is a snacktacular dish that serves as both yummy appetizer and dessert, so much that you'll likely pass on the actual Source dessert options like the vegan chipwich or "Twinkees." 11 Division, SF. (415) 864-9000. www.source-sf.com.

ST. FRANCIS FOUNTAIN: DEVIL BURGER

The seitan name really does lend itself to devilish dishes, doesn't it? It's a great hook, not that one is necessary for this burger, which was added to the menu along with some other vegan items back in 2010. The St. Francis Devil Burger (\$8.25) is a rather sloppy (and delectable) pile of marinated and grilled seitan and melted vegan cheese, doused with veganaise, and teetering on a regular-sized bun. Many napkins will be needed, but you won't regret it for a moment. At the time of its appearance on the St. Francis menu, blogger Vegansaurus noted that the burger was "exactly the kind of greasy vegan diner food San Francisco has been missing." 2801 24th St., SF. (415) 826-4210. www.stfrancisfountainsf.com.

VEGAN MACARONI AND CHEESE, MADE BY SAVVY SAVORIES

This is my version of the "sad desk salad," in that I eat it during work hours while perusing gossip columns. Yet, it's not a bummer at all: it's warm pasta shells coated in delicious vegan cheese and crumbly breading. The dish (\$6.99), made by Berkeley natural food company Savvy Savories, is always available in the chilled meals section of Falletti Foods. Warmed up (best in a conventional oven, but microwave works too), this version of the classic staple is creamy and filling, like any good comfort-food should be. It blows the Amy's Kitchen Dairy Free Rice Macaroni and Cheeze option out of the competition — wait, is there a vegan mac and cheese contest? If so, I'm available for judging.

Falletti Foods, 308 Broderick, SF. (415) 626-4400. www.fallettifoods.com. www.savvysavories.com. **SFBG**

For further reading on making your own vegan junk food, consult the cookbook Vegan Junk Food: 225 Sinful Snacks that are Good for the Soul (Adams Media, 240 pps., \$16.95).

In association with the Mission Merchants:



EAT DRINK SHOP LIVE MISSION

Jazzie Collins Memorial

Jazzie Collins, a tireless community organizer for trans rights, social justice, and economic equality sadly passed away on July 11, leaving behind a legacy of fierce activism and many heavy hearts. Ms. Collins' work was honored last month in Sacramento by the California Legislative Lesbian, Gay, Bisexual and Transgender Caucus and Assemblyman Tom Ammiano, who had nominated Collins for the award. Celebrate the memory of a true revolutionary who made San Francisco a better place at this memorial and potluck.

Thursday, August 1 from 5:30-8pm (doors open at 5pm) @ Mission High School, 3750 18th St. SF

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FOOD + DRINK

Amped on wheels

..... Bike-friendly cafes to grease your gears

BY MARKE B.

marke@sfbg.com

FRESH EATS

When our amiga Marcia of the Guardian's Tablehopping column hipped us that the **Public Bikes** store in South Park (123 South Park, SF. www.publicbikes.com) had installed a Saint Frank's coffee stand on its front porch, I hopped on Tim, my trusty steed, in search of other be-spoked, freewheelin' coffee options.

The first thing I should mention here is that SF is so fixie-java friendly that we have such a thing as **Bicycle Coffee** (www.bicyclecoffee.co.com), a roastery whose bike-pulled cart can be spotted around town (and whose coffee can be purchased at spots like **Cykkel** bike shop (548 Union, SF. www.cykelsf.com) and **Another Cafe** (1191 Pine, SF. www.anothercafesf.com).

Here's more speed-freak symbiosis.

AROUND THE CITY IN FIVE CUPS

If you're willing to get creative with your trails — and break out the chamois butter — you can ride around the edge of the city, catching some beautiful views and thick brews. Start at **Red's Java House** on Pier 30 (www.redsjavahouse.com), and, if it's a weekday, wend your way along the Embarcadero to Euro-stylish **Cafe de Stijl** (www.destijl.com) at Levis' Plaza. If it's a weekend, de Stijl is closed — hang on til you reach the legendary **Warming Hut** (Presidio Building 983, SF) in the Presidio for a breathtaking vista and some warming joe. Then it's on to the cafe at the gorgeous new **Land's End Lookout** at Point Lobos on the way to Ocean Beach. From there you'll head south past Lake Merced to take Alemany to Geneva along the south side of the city. Pop into **Claddagh Coffee** (951 Geneva, SF.) for a pick-me-up, before completing

your circle up Third Street toward Pier 30. Buy me a mocha and I'll draw you a detailed map.

TWITCH WHILE YOU WIGGLE

I live practically right atop the Wiggle, SF's sneaky uphill bypass, and if you hit it from downtown I feel your pain — that's like 15 minutes of riding without coffee! Please stop into the fabulously multicultural **Cafe International** (508 Haight, SF. www.facebook.com/cafeinternational) or the quieter yet nicely cute **Bean There** (201 Steiner), with great outdoor seating, if you need a sip to get you through the evening. Oh, and shouts out to the new **Wiggle Bicycles** repair spot and gear shop, and its adorable manager Garret.



KICK UP WITH GIANTS

Any piece on the bike-bean connection would be remiss not to mention the fab grandaddy of them all, **Mojo** (639 Divisadero, SF. www.mojobicyclecafe.com), which really brightened up the Divis scene when it arrived several years ago. With its evening beer, wine, and popup programs, it's bike-date central. **Velo Rouge** (798 Arguello, SF. www.velorougecafe.com) is another biggie, with rad sandwiches and an attractive clientele. In the East Bay things are always cooler, so you get indoor bicycle parking at **Actual Cafe** (6334 San Pablo Ave., Oakland. www.actualcafe.com) — and also an eight-ounce latte for \$2.75, miraculous to citizens of SF. More indoor bike parking at roomy Temescal favorite **Arbor Cafe** (4210 Telegraph, Oakland) which is also excellent for people-watching.

Or, you know, just ditch all the lattes and go straight for the lagers at the raucous **Gestalt Haus** (3159 16th St., SF.) bike-centric bar in the Mission. Beer's probably better for you, right? **SFBG**



Warm-ups

BY CRYSTAL SYKES
culture@sfbg.com

COCKTAIL HOUR Yes, the rest of the country is sipping piña coladas and pink lemonade margaritas, while we shiver and pour whiskey into our hot tea. No problem: this is a primo time to ditch the sickly sweet and explore some solid bellywarmers in the cocktail category.

IRISH COFFEE AT BUENA VISTA CAFE

Let's start with this classic — Buena Vista claims that it was invented here, why not, and the Fisherman's Wharf-adjacent cafe's gotten a rep for being a tourist magnet. Don't let that detour you, it's all super-charming. Served piping hot with coffee, whiskey and topped with whipped cream, the Buena's Irish Coffee (\$8) is pretty perfect for sipping as you imagine knitting little sweaters for the seagulls darting over the frigid bay. 2765 Hyde, SF. www.thebuenvista.com

MEXICAN HOT CHOCOLATE AT TRADITION

Coffee not your thing? Pop over to Tradition in the Tenderloin and see if you can handle its version of Mexican Hot Chocolate (\$10). Rich in vitamin agave (this drink contains both mezcal *and* tequila), a few sips of this will thaw you out in no time. It's usually on Tradition's winter menu, but asking for it at the bar is well worth a try: Even if they can't whip one up, the bartenders will steer you in a warm direction.

441 Jones, SF. www.tradbar.com

CHAMOMILE TODDY AT BRASSERIE S&P

The easy-to-make hot toddy cocktail is a staple during cold weather. But the lovely Brasserie S&P in the Mandarin Oriental kicks it up a notch on the serenity scale by replacing the traditional bourbon with gin — and adding a pour of chamomile tea (\$12). All that's missing is the purr of a cat and a good hardcover book.

222 Sansome, SF. www.mandarinoriental.com

MANHATTAN SHAKE AT THE CORNER STORE

There's nothing like a milkshake on a warm day, but yeah, about that.... This thick, rich Manhattan Shake (\$10) is a nice compromise with SF weather. A cold concoction with the kick of a well-made Manhattan, the Corner Store's treat will booze you up to the point that you'll forget you're drinking it in the fog.

5 masonic, SF. www.thecornerstore-sf.com

WHATAMELON AT ELIXIR

When the clouds part and we are blessed with hot day, Elixir has the perfect summer, fruit-filled cocktail menu. I originally visited in search of another warm drink for this list, but was instantly swayed by the bartender's suggestion: a Whatamelon (\$11). A tequila drink with watermelon juice, elderflower liqueur, agave nectar, and mint, it was light, tasty, and refreshing. Perfect for summer, even if just the summer in your mind.

3200 16th St., SF. www.elixirsfsf.com SFBG



THE BLOB: SUMMER YUM

LOBSTER ROLL

On weekends, pair a giant, perfectly buttery lobster roll "shortie," \$10.62, from Sam's Chowdermobile, the mobile version of the famous chowder joint, with a breezy afternoon of art, science, and general Golden Gate Park ambience on the Music Concourse. The food truck is usually tucked behind the bandshell. Check Sam's Twitter for info: www.twitter.com/chowdermobile

PINEAPPLE SHAKE

The pineapple shake, \$2.30 at Beep's Burgers (1051 Ocean Ave., SF.) is the stuff of legend, its secret knowledge passed down from generation to generation with a burp and a giggle. Fresh pineapple mixed into a vanilla shake: It's that simple, but somehow so magical — especially with a basket of fries in Beep's throwback drive-in burger joint setting.

PLUM SOUP

Who knew the Danes were so good at summer treats? Maybe because the sun sets so late in the region, the Scandinavian-influenced weekend brunch menu at Bar Tartine (561 Valencia, SF. www.bartartine.com) brings a bit of sunshine to our summer. The seasonal chilled stonefruit soup, just out of apricot now into plum, is both gorgeous and delicious, a perfect complement to Tartine's hearty smørrebrøds (Danish open-faced sandwiches).

EURO TART FROYO

We're big fans of frozen yogurt — and you know the diet-conscious Marina has to be poppin' with fly froyo options. Sure enough, local chain Cultivé just opened a self-serve Marina outpost (1998 Union, SF. www.cultiveyogurt.com), with dozens of flavor options, many of them seasonal. One flavor always on the menu: Euro Tart. A thick, icy blast of tongue-tickling, it'll make you pucker right up for summer.

KALBI BURRITO

Stuck in the FiDi at lunchtime after an appointment — or, worse, for work? If it's sunny, hit up tiny John's Snack and Deli (40 Battery, SF. www.snackanddeli.com) for an awesome kalbi burrito to go (and find a spot along the wall on nearby Sansome between Market and Bush to enjoy it, and some great people-watching). The melt-in-your-mouth kalbi, aka Korean braised shortribs, wrapped like a burrito, wins our vote in the \$8 lunch category, just beating out the bulgogi and kimchi burrito. SFBG

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THE SELECTOR



WEDNESDAY 7/31

SEBADOH

Attention fuzz pedal enthusiasts and indie rock fans alike: Lo-fi godfathers Sebadoh are coming to town! Formed as an offshoot of vocalist and guitarist Lou Barlow's band, Dinosaur Jr., Sebadoh takes influences from proto punk and noise bands and presents it in a tight, dissonant package. The band has two sides: Barlow's folk-infused songs and vocalist and bass player Jason Loewenstein's more aggressive punk tunes. Both combine for an energetic, albeit schizophrenic



set. Sebadoh will be hitting the Bay Area, promoting its newest EP, *Secret EP* and building up hype for its first full length album in 14 years, *Defend Yourself*, expected to drop in September. (Erin Dage)

With Octa#grape

9pm, \$15

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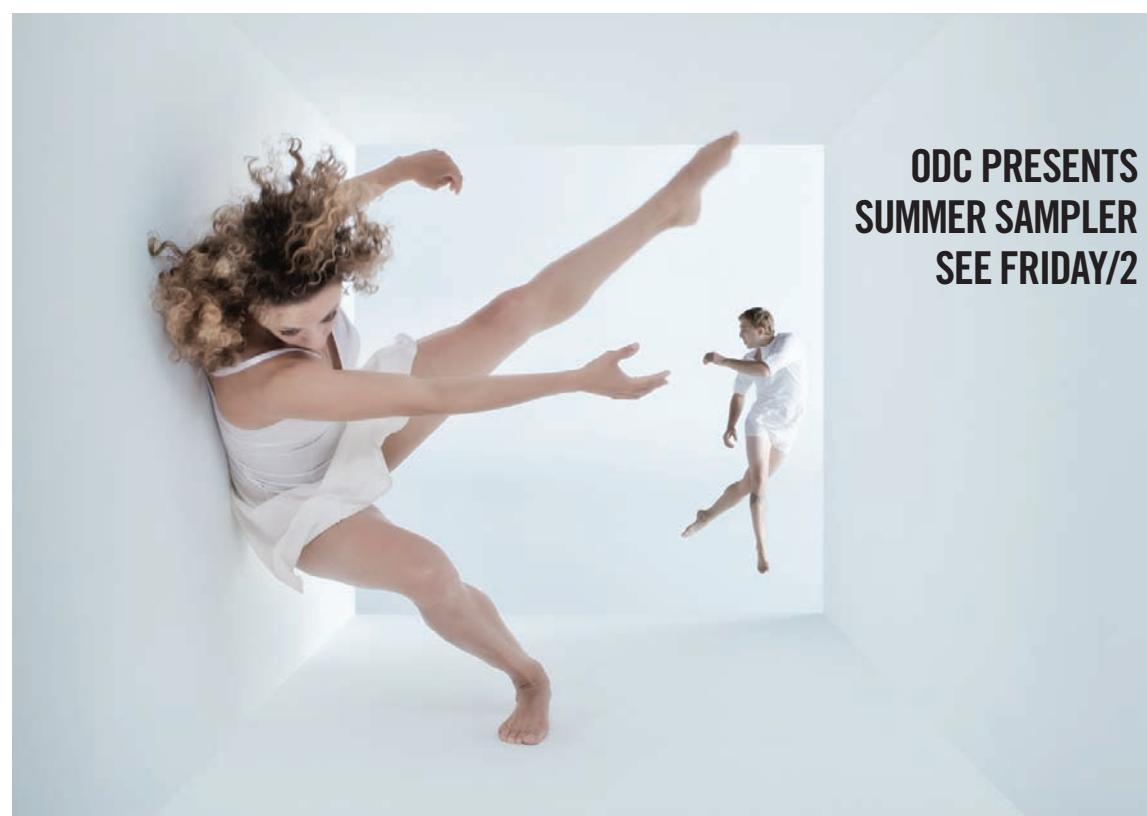
www.cafedunord.com

GUARDIAN COMMUNITY FORUM

Hey, this is something put on by the paper you're currently reading. No nepotism though, this should be an interesting panel on one very specific publication and the media as a whole. At the forum,



staffers — including publisher Marke Bieschke and editor Steven T. Jones — will seek community input on the state of the paper and media in the Bay Area, engage in a dialogue with readers, and discuss



ODC PRESENTS SUMMER SAMPLER SEE FRIDAY/2

theater. *Triangulating* will be joined by the world premiere of Kimi Okada's duet *Two if By Sea*, which among other skills asks Vanessa Thiessen — who will retire after this performance — and Jeremy Smith to dig out their tap dancing shoes. Then a trio of ODC men will take on Weare's 2006 *The Light Has Not the Arms to Carry Us*, which recently was performed by Weare's own dancers during the Walking Distance Festival in June. (Rita Felciano)

Through Sat/3, 2013, 8pm, \$30-\$45

ODC Theater, SF

(415) 863-9834

www.odcdance.org

LADY BUNNY

"I'm just a tomboy in cheap makeup with poor taste in clothes." Says who? Says hysterical drag goddess Lady Bunny — legendary clubkid, reality TV favorite, MAC makeup model, comedienne,



chteuse, outspoken activist, and sporter of the largest wigs in existence. (The higher the hair the higher the drag queen, even if, as she recently told me on the phone, "it's like I travel with my own motel mattress on my head. Great, except for the scabies.") When Her Royal Bunion moved to New York in the 1980s with fellow Atlantians RuPaul and DJ Larry Tee, she helped start a gay-friendlier pop culture revolution. Friday at the fantastic weekly Some Thing drag show party she'll bring the Dynel hair overload, the dirty jokes, and her cute new single "Take Me Up." (Marke B.)

6:30pm, \$25

Booksmith

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R. KELLY TRAPPED IN THE CLOSET: THE INTERACTIVE SING-ALONG

What's the only thing better than watching R. Kelly's

THURSDAY 8/1

SF WINE HISTORY EVENT

Become the wine connoisseur of your circle by attending a night of unlimited wine tasting (from over 75 wineries) and some interesting presentations of its history in SF. Enjoy live music, chocolate, and even olive oil tasting at this uniquely informative event. FlipSide — part of the San Francisco Museum and Historical Society — has put together this event, among others like Historic Bar Crawls and

lectures, to draw a younger generation of support for the city's history. The Old Mint project, a big part of FlipSide's mission, aims to create a new center with historical exhibits inside SF's Old Mint at Fifth and Mission Streets. Listen to live music and taste unlimited



amounts of wine for around 20 bucks — sounds like the right way to attract the younger generation to me. (Hillary Smith)

5:30 p.m., \$21

Old Mint

88 Fifth St., SF

www.sfhistory.org

FRIDAY 8/2

BOOKSWAP: SUMMER BLOCKBUSTER

What recession? Oh, that one. You can find some wee relief from economic woes, at least literary-wise, and a good night out with smart sexy peeps at Booksmith's popular

Bookswap party. For \$25, you get dinner, drinks, special swag, and a new book, discovered in a white elephant swap at the end of the evening. August's installment has a "Summer Blockbuster" theme — bring a book you think deserves to get the Hollywood treatment and become a movie. Bonus host: Heather Donahue, the captivating *Blair Witch Project* star and writer whose recent memoir *Growgirl: The Blossoming of an Unlikely Outlaw* shed new light on the treatment of women in the underground marijuana farming scene. It should be a movie! (Marke B.)

6:30pm, \$25

Booksmith

1644 Haight, SF

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www.booksmith.com

ODC PRESENTS SUMMER SAMPLER

If Brenda Way, KT Nelson, and Kate Weare's *Triangulating Euclid* sounds like something off-putting out of high school geometry, it isn't. The piece, which premiered last March, is a gorgeous, lush, totally involving piece of choreography, the result of three smart, independent women choreographers putting their heads together. Programming it into ODC annual Summer Sampler affords it — and the dancers — an opportunity in a different, non-proscenium

THE SELECTOR

SEBADOH PHOTO BY BRYAN ZIMMERMAN; SUMMER SAMPLE, ANNE ZIVOLICH AND DENNIS ADAMS, PHOTO BY RJ MUNA;
GUY FOX PHOTO BY ANNA LARINA OF SKELETON KEY PHOTOGRAPHY.

"Trapped in the Closet"? Packing in the Castro with hundreds of like-minded hip-hopera fans and singing along to that shizz. That's right: "R. Kelly Trapped in the Closet: The Interactive Sing-Along" brings the controversial, inimitable R&B star's soapy extravaganza (well, the first 22 chapters of it, anyway)



to the big screen for all to croon along, complete with "custom subtitles." Prepare your pipes for "Bump 'N Grind," "Ignition (Remix)," and other hits — plus cliffhangers galore ("Oh my god, a rubber!"), careless gunplay, a little-person stripper named "Big Man," a Will Oldham cameo, and further lurid, hilarious, and — at last! — participatory insanity. (Cheryl Eddy)

Through Sun/4, \$12

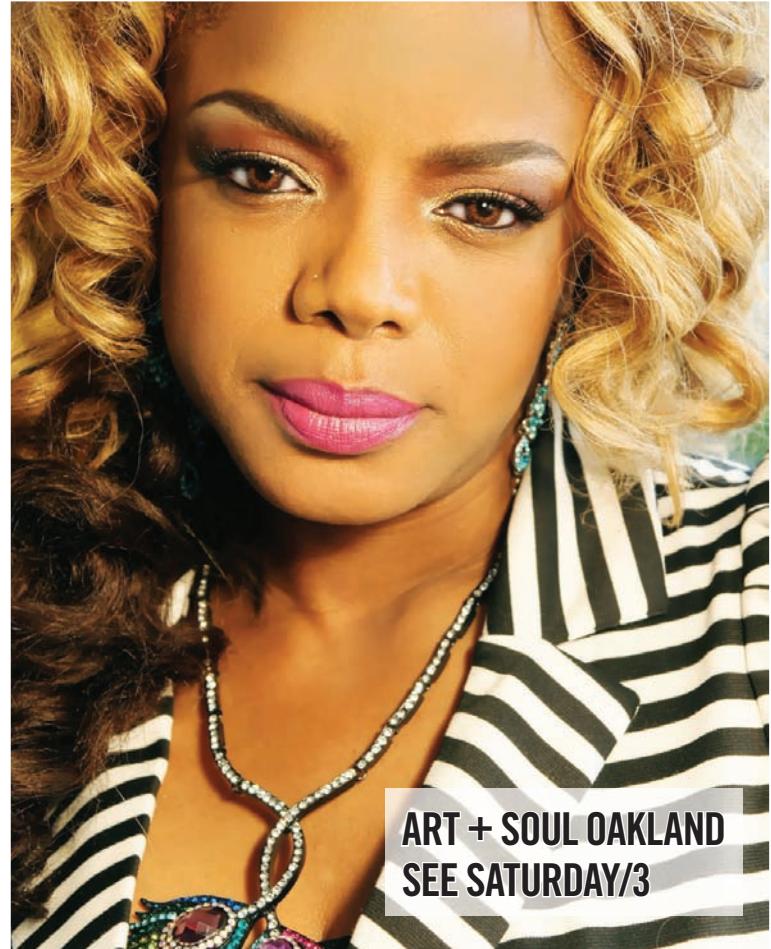
Castro Theatre
429 Castro, SF
www.ticketweb.com

SATURDAY 8/3

FRUIT PIE CONTEST

Get your sweet-tooth and literature fix all in one at this foodie favorite Fruit Pie Contest. Stop by and support local food-specializing bookshop, Omnivore Books, by sampling pies or even entering your own in the contest. Drop off your pie by 3pm to be included. The \$5 door charge for non-bakers, who will be voting on the pies, will be split between the winner and Omnivore Books. Events are held at the shop on everything from growing an apartment garden, to the future of chocolate. Stop by the store for dessert, but stay for the inventive food lessons, the chance to meet new people, and to poke through vintage cookbooks. Here's your chance to show off your award-worthy recipe to a knowledgeable food crowd. (Smith)

3pm, free
Omnivore Books on Food
3885a Cesar Chavez, SF
www.omnivorebooks.com



ART + SOUL OAKLAND
SEE SATURDAY/3

ART + SOUL OAKLAND

As the name implies, this 12-year-old fest features a smorgasbord of live soul (and soul-ish) music, along with colorful artwork. The two-day music lineup includes Lisa Loeb (yes *that* Lisa Loeb, of "Stay" fame), Los Rakas, Leela James, Vintage Trouble, buzzing local songstress Mara Hruby, Bang Data, recently Guardian profiled singer-songwriter Lia Rose, and more. There's also a more straight-forward blues stage, and a Sunday afternoon gospel hour. One of the key elements of the art side is the Community Mural Project — a decade-plus tradition in which budding artists can participate in a group mural. And then, of course, there will be hundreds of vendors selling their wares throughout the fest. Lastly, local food trucks will be whipping up jambalaya, hush puppies, lumpia, and smoked turkey legs — all those favorable festy eats. (Savage)

Through Sun/4, noon-8pm (noon-6pm, Sun.), \$8-\$15

10 blocks between Frank Ogawa Plaza and City Center, Oakl.
www.artandsoul{oakland}.com

THE PRINCESS BRIDE

It's hard to pick a favorite moment, character, and line

from Rob Reiner's 1987 fantasy-comedy *The Princess Bride*, but here's a go: Inigo Montoya vs. the Man in Black sword battle



(moment); Fezzik (character); "*Inconceivable!*" (line). Or: Miracle Max crafting the miracle pill; Grandpa; "*Mawwage!*" Seriously, I could do this all day. Bundle up, pack a picnic ("*Anybody want a peanut?*"), and gather your posse for a screening of this timeless classic in Dolores Park. Future SF events in the Film Night in the Park series include 1952's *Singin' in the Rain* (Aug 17, Union Square); 2012's *Moonrise Kingdom* (Sept. 7, Washington Square Park); and 2012's *Skyfall* (Sept 21, back at Dolores). (Eddy)

8pm, free (donations appreciated)

Dolores Park
19th St at Dolores, SF
www.filmnight.org

GUY FOX

Guy Fox is a new band, only active for about a year or so. But the soulful Afro-indie group has already created a stir in the Bay Area. This year alone the band played Brick and Mortar Music Hall, the Boom Boom Room, Bottom of the Hill, Shattuck Down-Low, Rasputin, El Rio, and Café Du Nord. It also went on a month-long tour across the States this May. So it's been busy. Frontperson Noodle Witherbee's vocals range from the weathered scratchy sound of Cage the Elephant, to the smooth soul of the Black Keys, and everything in between. Guy Fox is easy listening,



and at the rate it's picking up gigs, it should be just as easy to catch live. (Smith)

With Ghost and the City, Fortress Social Club 9:30 p.m., \$12

Bottom of the Hill
1233 17 St., SF
(415) 626-4455
www.bottomofthehill.com

of Shotgun Cabaret's First Person Singular series, Mary Baird's solo show *Love in the Dark: Pauline Kael and the Movies* draws on Kael's own writings to bring the feisty legend, who died in 2001, back to life. (Eddy)

8pm, \$15
Ashby Stage
1901 Ashby, Berk.
www.shotgunplayers.org

TUESDAY 8/6

MC CHRIS

MC Chris marches to the beat of his own drum machine. The pint-sized Chicago-area rapper is technically a hip-hop artist, but this is likely not the kind of hip-hop you've heard before. In his characteristic chipmunk chirp, MC Chris raps about *Star Wars*, DQ Blizzards, and lots of computer geek nerdiness. In addition to being the world's unlikeliest rapper, he has also worked as an animator, voice actor, and songwriter for a handful of Cartoon Network Adult Swim shows, including *Aqua Teen Hunger Force*. In his free time (ha) MC Chris is



working on a recently Kickstarted comic and acts as an advocate for the Cystic Fibrosis Foundation. He and his hyper-dedicated fans have raised over \$100,000 for the cause. (Haley Zaremba)

With Dr. Awkward, Jesse Dangerously, Tribe One

8pm, \$15
Slim's
333 11th St., SF
(415)-255-0333
www.slimspresents.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY Rye Rye went underground for a blip there. Discovered at 15 in a Baltimore club by Blaqstarr, then later introduced and signed to MIA's Interscope imprint, N.E.E.T. Recordings, the burgeoning dancer, colorful fashion icon, and hip-hop artist seemed destined for immediate stardom. Then she got pregnant, and her debut album, originally slated for release in 2009, was delayed.

After a great many guest spots and collaborations, she came roaring back solo in 2012 with the release of that debut, *Go! Pop! Bang!*, and an acting gig in the film remake of *21 Jump Street*. She popped up again in 2013 with her spring-released track "After Party" off casually impending mixtape *RYEde or Die*, and this June as a guest star on Asher Roth's "Actin' Up" (which later ended up also including Justin Bieber and Chris Brown).

She'll be back in the Bay Area this week, after swinging through Oakland as the opener for Scissor Sisters last year at the Fox. This Hard French after party with Micahtron, however, should be a much more intimate, Rye Rye-centric event (Sat/3, 9pm, \$20. Public Works, 161 Erie, SF. www.publicsf.com)

The 22-year-old's style is bold and her voice positively bursts with energy and sonic Funfetti on tracks like the aforementioned frenzied dance single "After Party," which includes call-backs to both MIA and Missy Elliott (whom she calls her main inspirations, in addition to Kanye West). She's equally tough and confident on aggressively fun songs like *Go! Pop! Bang!*'s "Dance." And in the video for tender club hit "Boom Boom," also off *Go! Pop! Bang!* — which samples the '90s Vengaboys' pop hit "Boom Boom Boom" — Rye Rye stars in a live action video game, showcasing both her dance skills and multihued lavender, sky blue, and pink bangs. Plus, she's been known to tear up the dancefloor in person, at her own shows.

Yet on the phone, she's quiet, coy, and talks in a girlish tone. Though she does mention several times that she's a generally shy person, so this likely accounts for the tiny voice I hear whispering through the phone line from a hot day in Baltimore. She talks to me while watching cartoons with her young daughter, who she says likes her mom's songs and already dances to them. "She knows

Boom boom

it all," Rye Rye says.

In talking about her own early days, as a teen going out with her older sister, Rye Rye says hip-hop was king, but there was some club music and R&B at the spots they'd hit up. At the time, she was in a group that used to dance all over Baltimore, which is what led to her making her own music. Fortunately, her sister was friends with Blaqstarr, and she met him in a club then later rapped on his answering machine. "I saw him in the club that night, and he asked me to spit it for him and I was like, being shy so I told him no. But we started working in the studio together then eventually met MIA and Diplo."



Those sessions led to her first mixtape, and eventually, *Go! Pop! Bang!* For *RYEde or Die*, she's still in the midst of working on new tracks, but says she's taking her time on this one because she's not quite sure the direction she wants to go in just yet. "I'm deciding if I want to base it on things I deal with, you know? So I'm just still writing on it, trying to plan it out."

In between writing new tracks and taking her daughter to the pool (her favorite spot this summer), Rye Rye says she'd also be open to more acting gigs, after enjoying her brief stint on the *21 Jump Street* set. She got hooked up with the part when MIA told her the directors of the film were fans of her music and wanted her number, then pulled her in for an audition in LA with Jonah Hill, without a script. She and Jonah just riffed in front of casting directors, and she was picked for the role. The casual sentence that eventually ended up being her most memorable moment in the film? "Meanwhile you two were standing around, finger-popping each other's assholes." She says it dressed as a cheerleader with bleached bangs, putting emphasis on the word "popping," and somehow manages to make the line sound cute.

Similar to how MIA's "Paper Planes" later became synonymous with *Pineapple Express* — a track on which Rye Rye also contributed — the *21 Jump Street* film theme was a bouncy electro-pop club banger by Rye Rye and Esthero.

Now, the rapper is courting meetings and looking ahead to some sporadic gigs until a proper tour at the end of the year, but says she isn't too concerned about the future. "Everything for me is always just kind of out of the blue," she says. "You know I just go with the flow."

FROM LEFT: RYE RYE, AL LOVER, LIGHTNING DUST.

AL LOVER PHOTO BY NICK KLEIN;
LIGHTNING DUST PHOTO BY ILA MEENS

Waterhouse, Fuzz, and Burnt Ones, along with a standout take on Grinderman's "Bellringer Blues." He'll be showcasing a live beat set at Bottom of the Hill tonight. With Coo Coo Birds, Face Tat, Bubblegum Crises.

Wed/31, 9pm, \$8. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com.

SPACE VACATION

You guys, Space Vacation is like SF's own *Spinal Tap*, distilling the many aspects of theatrical heavy metal into an entertaining metal act you must see live. The group plays actual sing-along heavy metal (in the vein of Iron Maiden and Def Leppard) but also brings along show-enhancing efforts like smoke and lasers. The quartet plays the all-day, all-ages Summer Throwdown event at DNA Lounge this weekend with Son of a SuperCar, Systemic Decay, Look a Flying Pig, Dammit, Serville, and a handful more. Lean in and throw the devil horns during the daylight. Sun/4, 4:30pm, \$15. DNA, 375 11th St, SF. www.dnalounge.com.

LIGHTNING DUST, LOUISE BURNS, SPELLS

There seems to be an uptick in occult fascination lately, or am I just now really paying attention? This whole



lineup — a free show through Wood Shoppe — has the witchy vibe, with Vancouver's Lightning Dust and Louise Burns, and SF's own Spells. Lightning Dust's Amber Webber (of Black Mountain) and Josh Wells began as a whispery folk duo in 2007. However, their spooky third LP, June's *Fantasy* (Jagjaguwar), is said to be inspired more by "skeletal synth pop, modern R&B beats, the films of John Carpenter and...absolute minimalism." Louise Burns has that chilled '80s darkwave thing down. And Spells, the newest project from songwriter Jennifer Marie, incorporates synth and vintage organs into eerie, lovely nightmarescapes (check locally appropriate "Fog").

Tue/6, 8pm, free. Brick and Mortar Music Hall, 1710 Mission, SF. www.brickandmortarmusic.com. **SFBG**



the switch back the other way this summer and put up a collection of remixes, recorded over a one-year period. That includes trance-ready instrumental mixes of tracks by fellow (or former) locals like Nick

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MUSIC

THE DESCENDENTS STICK AROUND.

PHOTO BY KATIE HOVLAND



The Descendents' Milo Aukerman on dead rock stars, caffeine addiction, biochemistry

BY ILAN MOSKOWITZ

arts@sfbg.com

MUSIC The Descendents have been around since the early 1980s, writing fast, coffee-driven punk music with lyrics about trashy, tongue-in-cheek rebellion in songs like "My Dad Sucks" and "I'm Not a Loser." The group has undergone various lineup changes, losing drummer Bill Stevenson to Black Flag for a while, and periodically losing lead singer Milo Aukerman to his pursuit of higher education and biochemistry (which the band named its most popular record after).

Brad Nowell of Sublime and Jason Thirk of Pennywise died within months of each other in the summer of 1996, right around the time when the Descendents regrouped to record the landmark album *Everything Sucks*. How is this all connected? These three groups (well, Sublime with Rome now) will play the America's Cup Pavilion together on Sun/4. The Descendents on-again/off-again frontperson, Dr. Aukerman, spoke with me recently about the upcoming show, his dual-life as a biochemist and band leader, and his influence on rockers who didn't make it out of the '90s.

SFBG First of all, happy 50th birthday! Do you think that your famous massive coffee intake has helped your longevity in any way?

Milo Aukerman Probably not. I think coffee can be good for you in moderation; it has antioxidant properties, for example. But like anything else you put into your body, it's not good to overdo it. I am a caffeine abuser, for sure. But I like it, and it helps me rock out. At least I'm not strung out on something harder.

SFBG So when Milo [went] to College after releasing the record of the same name, you split briefly from the band and got a Ph.D. in biochemistry. Why the decision?

MA Actually, first I left to get my undergraduate degree (1982-1986), played again with the band (1985-1987), and then left for my Ph.D. (1987-1992). I've always said I would be a scientist, and that music was just a hobby for me. It's a very intense hobby, and one that makes me some extra cash, but I never considered music as a career, and I still don't. My career is in science, as I always wanted.

SFBG How do you decide to divide up your time?

MA In 1996 I was really burned out on science; I didn't have a permanent position, so it was pretty easy to walk away from for a while. Once I got a permanent position, I couldn't realistically take a break from science. Now, my decision to stay connected with music has been primarily based on wanting to have that creative outlet. While science is creative in its own way, I find that music keeps me feeling alive and young in ways that science cannot. So now, although I cannot really "walk away" from science, I take little vacations from it whenever the band gets together to play or record.

SFBG Do you have a quiet, "clone" of a "Suburban Home" in Delaware when you're back to being Dr. Aukerman?

MA I do have a suburban home! The irony is that Tony Lombardo wrote "Suburban Home" as a way to poke fun at himself, because when he wrote it, he already owned a house. Let's face it, we all grew up and took on more adult responsibilities and possessions, but we still have to look in the mirror and laugh at ourselves. Many of our

songs are self-critical, some in a more humorous way than others.

SFBG You're opening for Sublime with Rome at the America's Cup Pavilion. They covered your song "Hope" on 40oz. to Freedom, did you ever meet or play with Brad Nowell while he was alive?

MA They also covered "Myage," "Sour Grapes," and "I'm Not a Loser" — I only learned after Nowell's death how much they liked the Descendents. We never played with Sublime, nor did I ever meet Brad. I looked at their Wiki page, which lists their "Years Active" as 1988 to 1996... that's the exact same time frame as our hiatus before *Everything Sucks*, so, there you go. But I'm really looking forward to seeing [Sublime with Rome] play; there will always be the naysayers saying "you can't fill Brad's shoes," but if a band's good, I don't care about that shit. Eric shreds on bass, Rome has a good voice and I like their new stuff, so it's all good.

SFBG Do you write songs like "I Like Food" as fast you play them?

MA Those type of songs usually start out in your head as a jumble of lines, and usually induced by too much caffeine. You may repeat them over and over, and say them to your friends for a laugh. So by the time you actually write them on paper, it's pretty quick to finish them. Bill's the master at these; he wrote "Weinerschnitzel," then realizing it wasn't short enough, wrote "ALL." **SFBG**

THE DESCENDENTS

With Pennywise, Sublime with Rome Sun/4, 5:30pm, \$39.50 America's Cup Pavilion 27-29 San Francisco Pier 33 (415) 371-5500 americascup.com/concert-series

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MUSIC LISTINGS

WEDNESDAY 31

ROCK

Bottom of Hill: Al Lover, Coo Coo Birds, Face Tat, Bubblegum Crisis, 9 p.m., \$8.
Brick & Mortar Music Hall: Mammoth Life, Giggle Party, Animal Friend, Li Xi, 9 p.m., \$8.
Cafe Du Nord: Sebadoh, Octa#grape, 9 p.m., \$15.
El Rio: Pale Chalice, Larvae, Verdant Realm, 9 p.m., \$7.
Hemlock Tavern: Winter Teeth, Plurals, Rare Animals, 8:30 p.m., \$6.
Milk Bar: Down Dirty Shake, Siddhartha, DJ Dahmer, 8 p.m., \$2.

DANCE

Cat Club: "Bondage A Go Go," 9:30 p.m., \$5-\$10.
Club X: "Electro Pop Rocks," 9 p.m.
F8: "Housepitality," 9 p.m., \$5-\$10.
Knockout: "Doing It for Kids: A Tribute to Creation Records," 10 p.m., \$3.
Lab: "Replicant: Part II," 9 p.m., \$5-\$8.
Monarch: "Queen Bitch," 9 p.m., \$5.
Q Bar: "Booty Call," 9 p.m., \$3.
Rickshaw Stop: Astro, Miles DJ, 9 p.m., \$15-\$20.

HIP-HOP

Independent: El-P, Killer Mike, Despot, Kool A.D., 8 p.m., \$20.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Fiddler's Green: Terry Savastano, 9:30 p.m.
Plough & Stars: Toast Inspectors, 9 p.m.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, Amnesiacs, 7 p.m., free.
Burrill Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Cafe Royale: Ken Husbands Trio, 9 p.m.
Revolution Cafe: Michael Parsons Trio, Every other Wednesday, 8:30 p.m., free/donation.
Rite Spot Cafe: Glasses, 8:30 p.m., free.
Savanna Jazz Club: "Cat's Corner," 9 p.m., \$10.
Top of Mark: Ricardo Scales, 6:30-11:30 p.m., \$5.

INTERNATIONAL

Bissap Baobab: Timba Dance Party, 10 p.m., \$.5.
Cafe Cocomo: "Bachatalicious," 7 p.m., \$5-\$10.
Yoshi's San Francisco: Oliver Mtukudzi & Black Spirits, 8 p.m., \$22.

REGGAE

Elbo Room: FogDub, Rudicals, Carne Cruda, 9 p.m., \$8.

BLUES

Biscuits and Blues: Tinsley Ellis, 8 & 10 p.m., \$24.

SOUL

Boom Boom Room: West Grand Boulevard, 9:30 p.m., free.

THURSDAY 1

ROCK

Cafe Du Nord: Dangerous Summer, Tommy & High Pilots, Rare Monk, Breaking Laces, 7:30 p.m., \$10.
Knockout: Remones, Astro Zombies, Japanese Baby, 9:30 p.m., \$6.
Make-Out Room: Colossal Yes, Zachary Cale, 7:30 p.m.
Monarch: Heart of Whale, Pony Fight, Le Fomo, 8 p.m., \$5-\$8.
Slim's: Protomen, Deadlies, 8 p.m., \$14.

DANCE

Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Boom Boom Room: J-Boogie's Dubtronic Science, 9:30 p.m., \$7-\$10.
DNA Lounge: Cynical Mass, Vile Augury, Flesh Industry, Black Gradient, DJ Mephobic, 9:30 p.m., \$.8.
S.F. Eagle: Bézier, RedRedRed, DJ Josh Cheon, 9 p.m., \$.8.
Elbo Room: "Afrolicious," 9:30 p.m., \$5-\$7.
F8: "Beat Church," 10 p.m., \$5-\$10.
Madrone Art Bar: "Night Fever," 9 p.m., \$5 after 10 p.m.

Rickshaw Stop: "Popscene," 9:30 p.m., \$12-\$14.
Vessel: "Base," 10 p.m., \$5-\$10.

HIP-HOP

Eastside West: "Throwback Thursdays," 9 p.m., free.
Skylark Bar: "Peaches," 10 p.m., free.

ACOUSTIC

Amnesia: Misisipi Mike & Midnight Gamblers, 9 p.m.
Atlas Cafe: Country Casanovas, 8 p.m., free.
Bottom of Hill: Owen, Laura Stevenson, Shawn Alipay, 9 p.m., \$13-\$15.
Hemlock Tavern: Josephine Foster, Victor Herrero, Mark Borthwick, 8:30 p.m., \$10-\$12.
Musicians Union Local 6: San Francisco Singer-Songwriters' Workshop, 6:30 p.m., \$25.
Plough & Stars: Shannon Céilí Band, 9 p.m., free.

JAZZ

Le Colonial: Steve Lucky & Rhumba Burns, 7:30 p.m.
Royal Cuckoo: Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Jam, 7:30 p.m., \$.5.
Top of Mark: Stompy Jones, 7:30 p.m., \$10.

INTERNATIONAL

Bissap Baobab: "Pa'Lante!" 10 p.m., \$.5.
SFIJAZZ Center: World Drum Extravaganza: Body Music, 4 p.m., \$20.
Yerba Buena Gardens: Will Magid Trio, 12:30 p.m., free.

REGGAE

Independent: Rootz Underground, Blue King Brown, 9 p.m., \$15.

BLUES

Biscuits and Blues: Deanna Bogart, 8 & 10 p.m., \$20.

FUNK

Brick & Mortar Music Hall: Mingo Fishtrap, Eleven, 9 p.m., \$7-\$10.

FRIDAY 2

ROCK

Bottom of Hill: Happy Body Slow Brain, Beta State, Via Coma, Ghost Parade, 9 p.m., \$10-\$12.
Brick & Mortar Music Hall: "Southern Fried Seance: A Mississippi-Bay Area Mind Expansive Guitar Celebration," 8 p.m., \$15-\$20.
Hemlock Tavern: Neil Michael Hagerty & Howling

Hex, Sands, 9 p.m., \$12-\$15.

Independent: Ben Kweller, Mahgeetah, Bonnie & Bang Bang, 9 p.m., \$25.

Milk Bar: Institution, Empire Slum, 8 p.m., \$10.

Neck of Woods: French Girls, Down Dirty Shake, Downbeat Crowd, 9 p.m., \$5-\$8.

Slim's: Sword, Castle, American Sharks, 9 p.m., \$20.

Thee Parkside: Filthy Thieving Bastards, Jayke Orvis & Broken Band, Sean Wheeler & Zander Schloss, 9 p.m., \$10.

DANCE

1015 Folsom: "Witness 3.0," 10 p.m., \$25.

Amnesia: "Brass Tax," 10 p.m., \$5.

BeatBox: "As You Like It," 9 p.m., \$10-\$15.

Cat Club: "Strangelove: A Tribute to Depeche Mode," 9:30 p.m., \$7.

DNA Lounge: One More Time, Delorean Overdrive, 9

CONTINUES ON PAGE 24 >>



GET TICKETS AT yoshis.com

| | |
|--|---|
| SAN FRANCISCO <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> OLIVER MTUKUDZI & the Black Spirits Thu, Aug 1- Smooth Jazz Series kicks off with: STEVE COLE Fri, Aug 2- Afropean, Urban, R&B GRAMMY®-nominated duo LES NUBIANS Sat, Aug 3- Pre-concert dance party with DJ Miguel "Hightop" Fonseca RARE club appearance! CAMEO Sun, Aug 4, 18+ The City's most sophisticated burlesque show BARBARY COAST BURLESQUE Tue, Aug 6 Featuring 15 of the Bay Area's finest musicians! THE TOMMY IGUE BIG BAND with Special Guest Colin Hogan Wed, Aug 7 Acoustic guitar virtuoso Guitar Player Presents: DON ROSS (solo) Thu, Aug 8 Bamboleo meets Bollywood THE GYPSY ALLSTARS Fri, Aug 9 8pm MYSTIC ROOTS BAND 10:30pm, 18+ RAS KASS Sat, Aug 10, Open Dance Floor! 12-piece Cuban Son orchestra PlazaCUBA Presents: WIL CAMPY SU GRAN UNION 1330 FILLMORE ST. 415-655-5600 510 EMBARCADERO WEST 510-238-9200 VIP Membership Club for Yoshi's SF + Oakland • Details at www.yoshis.com/vip </div> </div> | oakland <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> Wed, Jul 31 "The most successful group from Hawaii in recent history" <i>- New York Times</i> HAPA Thu, Aug 1 - Afropean, Urban, R&B GRAMMY®-nominated duo LES NUBIANS Fri-Sat, Aug 2-3 Two-time GRAMMY®-nominated R&B vocalist ERIC ROBERSON Sat, Aug 3 - Late Show WILD CHILD: The Music of The Doors Sun, Aug 4 CHERYL BENTYNE TRIO Mon, Aug 5 VICTOR LITTLE Tue, Aug 6 Presented by Mark T. Elliot & A-List Musiq RENÉ ESCOVEDO & THE FUSE Wed, Aug 7 GAIL JHONSON WITH PAT CASION Thu-Fri, Aug 8-9 A New Orleans institution REBIRTH BRASS BAND Sat-Sun, Aug 10-11 - Grammy®-winning duo & former vocalists for the 5th Dimension MARILYN MCCOO & BILLY DAVIS JR. </div> </div> |
|--|---|

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THU 8/15
ZAP MAMA
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MUSIC LISTINGS

CONT>>

p.m., \$15-\$20; "Twitch," 10 p.m., \$5-\$8.
Lookout: "HYSL," 9 p.m., \$3.

Madrone Art Bar: "Dirty Rotten Dance Party," 9 p.m., \$5.

Mezzanine: "Future Fridays," 9 p.m., \$10-\$20.

Monarch: Christian Cambas, Syd Gris, Eliki, Sex Pixels, 9:30 p.m., \$10 before 11 p.m.

Public Works: "Dusty Rhino Pre-Burn Extravaganza," 9 p.m., \$15-\$20.

Q Bar: "Pump: Worg It Out Fridays," 9 p.m., \$3.

Rickshaw Stop: Trapeze 8: One-Year Anniversary Hot August Hoo-Ha, 9 p.m., \$10.

Slate Bar: "Haceteria," 10 p.m., \$5-\$7.

Underground SF: "No Way Back," 10 p.m., \$10-\$15.

Vessel: "Blitz," 10 p.m., \$10-\$30.

HIP-HOP

Mighty: "Summer in City," 9 p.m., free.

ACOUSTIC

Bazaar Cafe: Sugar Ponies, 7 p.m.
Chapel: Griffin House, Megan Slankard, 9 p.m., \$18-\$20.
Elbo Room: Pine Box Boys, Cutthroat Shamrock, Three Times Bad, 10 p.m., \$10.
Plough & Stars: Naked Bootleggers, Westpile Boys, 9 p.m.

JAZZ

Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$5.
SFJAZZ Center: World Drum Extravaganza: Monk on Drums, 4 p.m., \$20.
Top of Mark: Black Market Jazz Orchestra, 9 p.m., \$10.

INTERNATIONAL

Little Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Yerba Buena Gardens: Venezuelan Music Project, 11 a.m. & 12:15 p.m., free.

REGGAE

Cafe Du Nord: One Drop, Midnight Raid, Jethro Jeremiah & Soulmates, 9:30 p.m., \$10-\$12.
Showdown: "How West Was Won," 10 p.m., free.

BLUES

Biscuits and Blues: Samantha Fish Trio, 8 & 10 p.m., \$20.

Boom Boom Room: Bill Phillippe, 6 p.m., free.

FUNK

Amnesia: Swoop Unit, First Friday of every month, 6 p.m.

Boom Boom Room: Moksha, Ruby Velle &

Soulphonics, 9:30 p.m., \$5-\$15.
Make-Out Room: "Loose Joints," 10 p.m., \$5.

SOUL

Knockout: "Oldies Night," 10 p.m., \$5.
Yoshi's San Francisco: Les Nubians, 8 & 10 p.m., \$28-\$32.

SATURDAY 3

ROCK

Bender's: Horns, Apogee Sound Club, 10 p.m., \$5.
Bottom of Hill: Guy Fox, Ghost & City, Fortress Social Club, 9:30 p.m., \$10-\$12.
Chapel: This Charming Band, Strangelove, Add It Up, 9 p.m., \$15.
El Rio: Nobunny, Shrills, Sweat Lodge, 10 p.m., \$8.
Hemlock Tavern: Neil Michael Hagerty & Howling

Hex, Sweet Chariot, 9 p.m., \$12-\$15.
Make-Out Room: Screature, POW!, Mane, 7:30 p.m., \$8.

Slim's: Sword, Castle, American Sharks, 9 p.m., \$20.
Sub-Mission Art Space: Lightsystem, Broken Cities, Your Cannons, Tracing Figures, 8 p.m., \$5.

Thee Parkside: Vincent Gallo, Spindrift, Guy Blakeslee, Outlaw, 2 p.m., \$30.

DANCE

Cat Club: "Leisure," 10 p.m., \$7.
DNA Lounge: "Bootie S.F.," 9 p.m., \$10-\$15.
Knockout: "Debaser," 10 p.m., \$5.
Lookout: "Bounce!," 9 p.m., \$3.
Madrone Art Bar: "Prince & Michael Experience," 9 p.m., \$5.
Mezzanine: Conspirator, Flying Skulls, DJ Morale, 9 p.m., \$20.
Mighty: Gesaffelstein & Brodinski, 10 p.m., \$18.

THE BOTTOM OF THE HILL

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BOTTOM OF THE HILL



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• Mary Jones' Lights
• Up the Chain

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• Chi McClean
• Katie Colpitts
• Joel Ackerson
• Eric Anderson
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FRIDAY 08/02
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• The Dandelion War
• Commissure
• News of the Fire
• Same Dream

SATURDAY 08/03
9PM • \$8 ADV & \$10 DOOR
• Down And Outlaws
• The Cuss
• one f
• Mayya

SUNDAY 08/04
8PM • SOLD OUT
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• Delta City Ramblers

MONDAY 08/05
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• Open mic with
Brendan Getzell

TUESDAY 08/06
8PM • \$8 ADV & DOOR
• The Grownup Noise
• Dick Prall
• Blood & Dust

WEDNESDAY 08/07
7:30PM • \$10 ADV & DOOR
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• Northern Son
• Lannie Flowers
• The Last Out
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8/24 - AMERICAN DEATH MACHINE, HOT NUN, ONE AFTER ANOTHER
8/24 - M.D.C., NILHIST CUNT, BUM CITY SAINTS,
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FRI 8/2 JINX JONES AND THE KING TONES 9PM

SAT 8/3 130PM NORTH BEACH BRASS BAND BRUNCH RON HACKER 9PM

SUN 8/4 4PM TWANG SUNDAY VICTOR LITTLE'S BIG HIT 9PM

MON 8/5 THE BARREN VINES 9PM

TUE 8/6 DANCE KARAOKE W/ DJ PURPLE

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MUSIC LISTINGS

Monarch: "15 Years of Viva Recordings," 9 p.m., \$10-\$15.
Public Works: "All Night Long: 1-Year Anniversary Party," 9:30 p.m., \$10-\$15.
Q Bar: "Home Erectus," 9 p.m., \$5.
Rickshaw Stop: "LCD Soundsystem Is Playing at My House," 8 p.m., \$6-\$8.
Stud: "Go Bang!" 9 p.m., \$7.
Vessel: Norman Doray, 10 p.m., \$10-\$30.

HIP-HOP

Milk Bar: "Sonic Universe Mini-Festival," 10 p.m., \$5.
Public Works: Rye Rye, MicahTron, 9 p.m., \$15-\$20.
Slate Bar: "Touchy Feely," 10 p.m., \$5.

ACOUSTIC

Atlas Cafe: Craig Ventresco & Meredith Axelrod, 4-6

p.m., free.
Bazaar Cafe: Alex Jimenez, Lauren Oakshott, 7 p.m.
Plough & Stars: Old Belle, Misisipi Rider, 9 p.m., \$6-\$10.
Revolution Cafe: Seth Augustus, 9 p.m., free/donation.
Riptide: Back40, 9 p.m., free.

JAZZ

Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$5.
Yerba Buena Gardens: AfroSolo's Jazz in Gardens, 1 p.m., free.

INTERNATIONAL

Little Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Make-Out Room: "El SuperRitmo," 10 p.m., \$5.
SFJAZZ Center: World Drum Extravaganza: Rumba Cubana, noon, \$20; World Drum Extravaganza: Samba Batucada, 2:30 p.m., \$20; World Drum

Extravaganza: Uruguayan Candombe, 5 p.m., \$20.

BLUES

Biscuits and Blues: E.C. Scott, 8 & 10 p.m., \$20.

EXPERIMENTAL

Victoria Theatre: Sun Ra Arkestra, sfSoundGroup, Hans Grusel's Krankenkabinett, 8 p.m., \$20.

FUNK

Boom Boom Room: Polyrhythmic, 9:30 p.m., \$5-\$15.

Brick & Mortar Music Hall: Afrofunk Experience, Broun Fellinis, 9 p.m., \$7-\$10.

Yoshi's San Francisco: Cameo, 8 & 10 p.m., \$42.

SOUL

Ei Rio: "Hard French," 2 p.m., \$7.

Elbo Room: "Saturday Night Soul Party," 10 p.m., \$10.

SUNDAY 4

ROCK

Bottom of Hill: Balmorhea, Young Moon, 9:30 p.m., \$10.

Brick & Mortar Music Hall: Lecherous Gaze, Joy, Red Octopus, Grill Cloth, DJ Hackk, DJ Goosebumps, 9 p.m., \$7.

Cafe Du Nord: Pops, Beggars Who Give, Sad Tires, Headlines, 8 p.m., \$8.

DNA Lounge: Space Vacation, Son of a SuperCar, Systematic Decay, Look a Flying Pig, 4:30 p.m., \$10-\$15.

Hemlock Tavern: A Million Billion Dying Suns, Foli, Disappearing People, 8:30 p.m., \$6.

DANCE

Elbo Room: "Dub Mission," 9 p.m., \$6 (free before 9:30 p.m.).

F8: "Stamina Sundays," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.

Knockout: "Sweater Funk," 10 p.m., free.

Lookout: "Jock," Sundays, 3-8 p.m., \$2.

Monarch: "Ms. White: A Chic Polyamorous Monthly," 10 p.m., \$5.

Temple: "Sunset Arcade," 7 p.m., \$5.

HIP-HOP

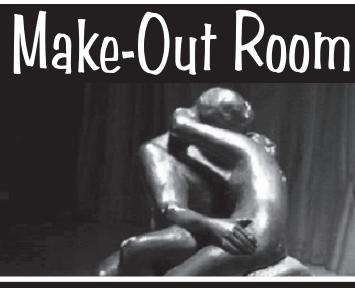
Ei Rio: "Swagger Like Us," 3 p.m.

Skylark Bar: "Shooz," 10 p.m., free.

ACOUSTIC

Milk Bar: Parlor Tricks, Rusty String Express, 4

CONTINUES ON PAGE 26 >>



WEDNESDAY 7/31 AT 7:30PM, \$10
THE ROMANE EVENT
 PACO ROMANE'S HILARIOUS COMEDY SHOW
 CAITLIN GILL * DAVID GBORIE * RONN VIGH
 FOLLOWING AT 10PM, NO COVER!
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THURSDAY 8/01 AT 7PM, \$8
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 FOLLOWING AT 9PM, FREE!
DJ FOODCOURT AND HIS PALS
 DJ MOUTHBREATHER
 ROCK/POP/SOUL/CRAP

FRIDAY 8/02 AT 7PM, NO COVER!
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 FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 8/03 AT 7PM, \$8
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 FOLLOWING AT 10PM, \$5
EL SUPERRITMO!
 W/ ROGER MAY Y EL KOO KYLE
 CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 8/04 AT 7:30PM, NO COVER!
DIMENSION W/ DIS JUSTIN & KURT
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TUESDAY 8/06 AT 6PM, FREE!
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LIFELIKE THE SCHMIDT



FRIDAY AUGUST 9 · 9PM
GLASS CANDY
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FRIDAY AUGUST 16 · 9PM
DIRTYBIRD



8.17 FEHRPLAY · JEREMY OLANDER
 8.23 SIMIAN MOBILE DISCO (DJ)
 8.24 FLUME
 8.25 ESCORT
 8.30 Z-TRIP
 8.31 OLYMPUS
 9.05 GOLD FIELDS · RUSH MIDNIGHT
 9.07 SKREAM · L-VIS 1990
 MIRACLES CLUB (DJ) · LDL DJS
 9.13 DEATH IN JUNE
 9.20 ABC (CANCELLED)
 9.25 WAX TAILOR
 9.27 PETER HOOK & THE LIGHT
 10.11 LEBOWSKI FEST

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FRIDAY NIGHTS



AT THE de Young

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THURSDAY AUGUST 8 · 9PM
THE ASTON SHUFFLE
LIFELIKE THE SCHMIDT



FRIDAY AUGUST 9 · 9PM
GLASS CANDY
 OMAR · STANLEY FRANK · BUS STATION JOHN



FRIDAY AUGUST 16 · 9PM
DIRTYBIRD



Something
Discovered



Friday, August 2
 6–8:45 pm
FREE EVENTS

deyoungmuseum.org/fridays

Images (clockwise from top left): Photograph by Adrian Arias; photograph by Helga Ingibjörg Sigvaldadóttir; photographs by Justine Highsmith; photograph by Marissa Sonkin; © FAMSF



the James Irvine foundation



GUARDIAN



MUSIC LISTINGS

CONT>>

p.m., free.

JAZZ

Amnesia: Kally Price Old Blues & Jazz Band, 9 p.m., \$5.
Club Deluxe: Jay Johnson, 9 p.m., free.
Revolution Cafe: Jazz Revolution, 4 p.m., free/donation.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.
SFJAZZ Center: Josh Jones & Jazz-Funk Messengers, 9:30 p.m., \$20.

INTERNATIONAL

Atmosphere: "Hot Bachata Nights," 5:30 p.m., \$10.
Bissap Baobab: "Brazil & Beyond," 6:30 p.m., free.
SFJAZZ Center: World Drum Extravaganza:

Caribbean Sensibility for Drummers, 1 p.m., \$20;
 World Drum Extravaganza: Brazilian Bloco Afro Workshop, 4 p.m., \$20.

BLUES

Biscuits and Blues: Mitch Woods & His Rocket 88s, 7 & 9 p.m., \$15.
Revolution Cafe: Howell Devine, 8:30 p.m., free/donation.

COUNTRY

Riptide: "Hootenanny West Side Revue," 7:30 p.m., free.

SOUL

Boom Boom Room: "Deep Fried Soul," 9:30 p.m., \$5.

MONDAY 5

ROCK

Bottom of Hill: Heavy Action, Caustic Casanova, City of Women, 9 p.m., \$8.
Hemlock Tavern: M.O.T.O., Surprise Vacation, Manatee, 6 p.m., \$8.

DANCE

DNA Lounge: "Death Guild," 9:30 p.m., \$3-\$5.
Q Bar: "Wanted," 9 p.m., free.
Underground SF: "Vienetta Discotheque," 10 p.m., free.

ACOUSTIC

Amnesia: Belle Monroe & Her Brewglass Boys, 9 p.m., free.

Fiddler's Green: Terry Savastano, 9:30 p.m., free/donation.

JAZZ

Cafe Divine: Rob Reich, 7 p.m.
Le Colonial: Le Jazz Hot, 7 p.m., free.
Make-Out Room: "Monday Makeout," 8 p.m., free.
Union Room at Biscuits and Blues: "Session: A Monday Night Jazz Series," 7:30 p.m., \$12.

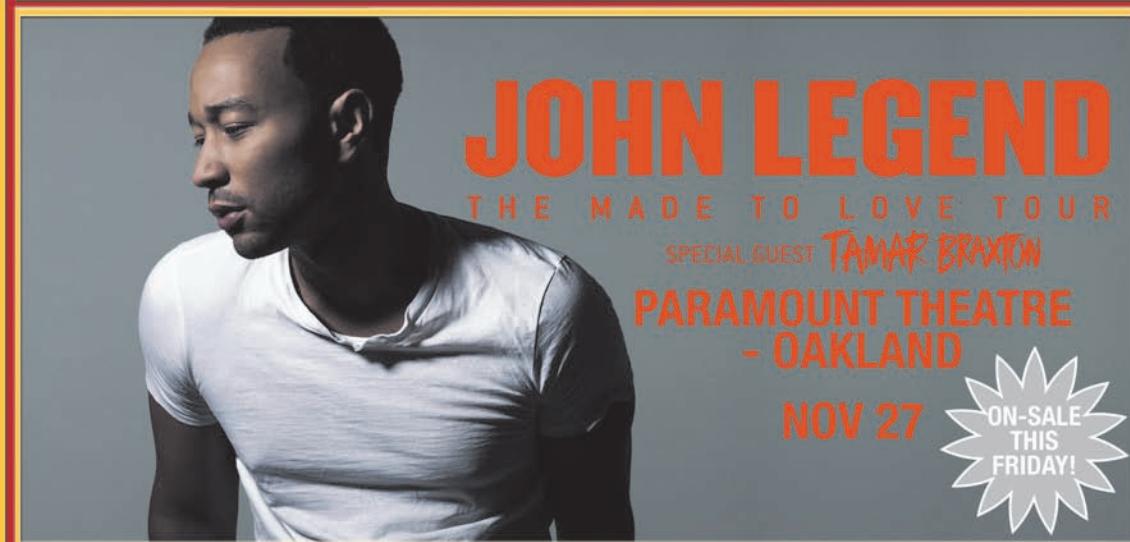
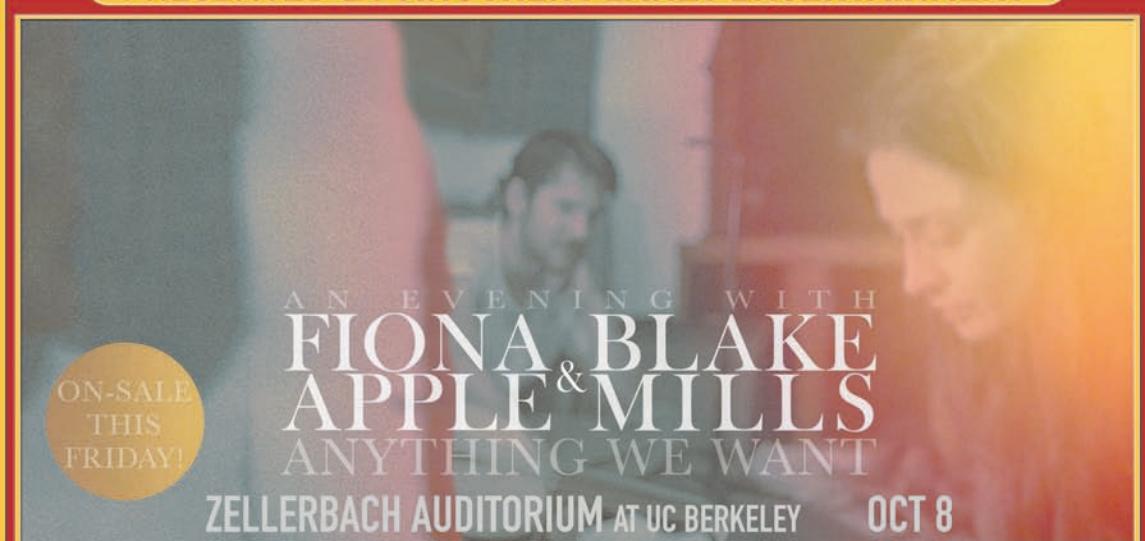
SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," 8 p.m., free.

TUESDAY 6

ROCK

PRESENTED BY ANOTHER PLANET ENTERTAINMENT



Bottom of Hill: Dead Serious, Bob Nick & Sutro, Black Belt Karate, 9 p.m., \$8.
Brick & Mortar Music Hall: Lightning Dust, Louise Burns, Spells, 8 p.m., free.
Chapel: Eric D. Johnson & Yellowbirds, Black Cobra Vipers, 9 p.m., \$13-\$15.
Hemlock Tavern: Down Dirty Shake, Mrs. Henry, Open Bar: Band, 8:30 p.m., \$6.
Knockout: Iron Fist, Ewig Frost, Speedboozier, Hemorage, 9:30 p.m., \$7.
Neck of Woods: Adventure Galley, Tall Sheep, Behind Sapphire, 9 p.m., \$8-\$10.

DANCE

Aunt Charlie's Lounge: "High Fantasy," 10 p.m., \$2.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Q Bar: "Switch," 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free. **SFBG**

| Elbo Room | | | |
|---|--|---|--|
| WED | ELBO ROOM PRESENTS FOG DUB THE RADICALS CARNE CRUDA | 7/31 9PM \$8 | |
| THU | AFRO-TROP-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DIS/HOSTS PLEASUREMAKER & SENOR OZ AND RESIDENT PERCUSSIONISTS | 8/1 9:30PM \$5 B4 10:30 \$8 AFTER | |
| FRI | ELBO ROOM PRESENTS THE PINE BOX BOYS THE CUTTHROAT SHAMROCK THREE TIMES BAD | 8/2 10PM \$8 ADV \$10 DOOR | |
| SAT | SPINNING '60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DIS LUCKY, PAUL PAUL, PHENGREN OSWALD (5\$ DISCOUNT IN SEMI-FORMAL ATTIRE) | 8/3 10PM \$10 ADV \$10 DOOR | |
| SUN | DUB MISSION PRESENTS THE BEST IN DUB, ROOTS REGGAE & DANCEHALL WITH DJ SEP, VINNIE ESPARZA (GROOVE MERCHANT/AMOEBA RECORDS) AND SPECIAL GUEST DJ ADAM (REVIVAL SOUND SYSTEM/ WAKE THE TOWN RADIO / KP00) | 8/4 9PM FREE BA 9:30PM \$6 AFTER | |
| MON | OPEN 5PM - 2AM | 8/5 | |
| TUE | COMPUTER TAPES & CRACKWHORE PRESENT PETE SWANSON (YELLOW SWANS) BAD NEWS (CHONDRTIC SOUND) EARTH JERKS | 8/6 9PM \$10 | |
| WED | ELBO ROOM PRESENTS MELVOY | 8/7 9PM | |
| UPCOMING | | | |
| THU 8/8 AFROLICIOUS FRI 8/9 LAST NITE 2000'S DANCE PARTY SAT 8/10 TORMENTA TROPICAL SUN 8/11 DUB MISSION: DJ SEP, J BOOGIE | | | |
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STAGE



Drawing inspiration

Amy Seiwert's "Sketch" series encourages experimentation

VAL CANIPAROLI'S *TRIPTYCH*
PHOTO BY DAVID DESILVA

BY RITA FELCIANO
arts@sfbg.com

DANCE Though only in its third incarnation, Amy Seiwert's wide-open "Sketch" has become a hit. The idea behind this annual summer project is to give acclaimed choreographers a chance to tread unfamiliar territory. One of the drawbacks of having a sizable repertoire to your credit is that you develop a comfort zone. You know what's worked for you in the past, but the world is not nearly as wide open as it used to be.

"Sketch" tries to be something like a playground for experienced dance makers, who are given between 40-50 hours to come up with a piece for Seiwert's Imagery company dancers. This year's version, "Sketch 3: Expectations," for which Val Caniparoli, Marc Brew, and Seiwert herself stepped up to the challenge, must be considered a success. Not everything worked, but that's to be expected. Still, you could see minds stretching themselves all evening long. The eight dancers — some local, some from other parts — performed heroically; they were Brandon "Private" Freeman, Rachel Furst, James Gilmer, Sarah Griffin, Weston Krukow, Annali Rose, Ben Needham-Wood, and Katherine Wells.

The most transparently cohesive work proved to be Caniparoli's *Triptych*, which moved with consummate ease through its singular unisons that split up into multiple smaller configurations, only to gather its dancers again and again in the anonymity of military stand-at-attention stances. Caniparoli's command of dance language is impressive.

He found inspiration for *Triptych* in Lalage Snow's portraits of British soldiers deployed in Afghanistan. Contrasting contemporary string scores by John Tavener and Alexander



Balanescu — meditative and quiet from the first, dramatic and dissonant from the second — worked well.

Instead of focusing on the horrors of war, Caniparoli investigated how it feels to be an anonymous cog in a machine. Again and again, he sent lineups around the stage, their precision and discipline suggesting confinement. Even the individualized gesture language suggested regimentation. Yet at *Triptych*'s center he placed a languid and intimate *pas de deux* for Griffin and Krukow, surely one of Caniparoli's finest creations. But at the end, when the dancers moved straight toward the audience, you could only see their empty eyes.

For Australian-born, UK-based Brew, *Awkward Beauty* was a return to ballet — the style he trained in until an accident ended his performing career. As a choreographer he works in a wide variety of styles and media, but ballet is not usually one of them.

Awkward is, perhaps, ironically and yet appropriately named. A rather non-descript commissioned score by Dan Wool and murky lighting by Jim French didn't bring much to a work in which Brew seemed interested in exploring some of ballet's classic tenets, among them verticality. He appears to have assembled a lot of individual ideas that, unfortunately, didn't coalesce into a comprehensive statement.

He put three of the women in pointe shoes — Wells is primarily a modern and post-modern dancer — and opened the piece with a striking image of the women standing on the men's shoulders. From there, they individually worked their way to the ground. The maneuvers, however, looked forced and insecure — not something to attempt unless there is a lot more rehearsal time.

Upstage, a dance gesture traveled wave-like along a line; women

were passed overhead in upside down splits, and (somewhat inexplicably) the dancers made repeated use of theater's metal support beams. Center stage was given over to smaller units. The women's trio — with the gorgeous Griffin as its center — looked ballerically demure until the women literally let their hair down. Then Furst and Rose bourned across the stage in lovely sync after a moment of looking like a sculpture of puppies.

An intricate duet for Wells and Needham-Wood played with verticality, and the giving and taking of support. Subtly, athletically, and with some poignancy, the piece showed what could have been by showing how awkwardness and beauty can coexist.

Seiwert has said that her work *The Devil Ties My Tongue* was inspired by Leonard Cohen's poem S.O.S., fragments of which became part of Olafur Arnalds' weather-inspired score. It also buzzed through dancers' intimate whisperings. The piece opened with the dancers in semi-darkness watching a vulnerable Gilmer unfolding himself, before segueing into small units — double and triple duets, a male trio, and two contrasting *pas de deux* for Griffin and Krukow, and, to end the piece, Freeman and Wells.

Seiwert's ability to layer complex, tension-filled structures that change kaleidoscopically with jutting limbs and interlocking legs — yet always look as if etched moment by moment — continues to surprise. Here, some of the encounters had a newfound intimacy about them, none more than the one for Freeman and Wells. The way he snuck around her, it wasn't clear whether he was courting, protecting, or preying on her. Still, I want to see *Devil* again in a different context. It was not well suited as a closer. **SFBG**

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THU AUG 8 8PM \$7
HEADBOGGLE Marielle Jakobsons (Date Palms), Goodwillsmen (Chicago), Black Hat

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BURN'T ONES The Hussy, POW!

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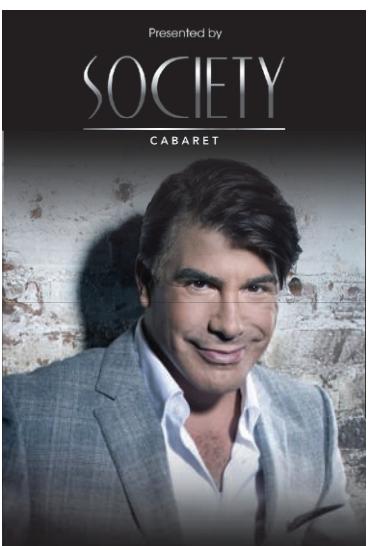
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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, visit www.sfbg.com.

THEATER

OPENING

Stories High XII: The Soma Edition Bindlestiff Studio, 185 Sixth St, SF; www.bindlestiffstudio.org. \$10-20. Opens Thu/1, 8pm. Runs Thu-Sat, 8pm. Through Aug 17. Four mini-plays about "living, working, playing, and struggling" in SoMa, written by Dianne Aquino Chui, Paolo Salazar, Cristal Fiel, and Conrad Panganiban.

BAY AREA

No Man's Land Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$35-135. Opens Sat/3, 8pm. Runs Tue and Thu-Sat, 8pm (also Thu and Sat, 2pm; no matinee Aug 29); Wed, Sun/4, and Aug 11, 7pm (also Sun/4 and Aug 28, 2pm); Aug 18 and 25, 2pm. Through Aug 31. Acting legends and erstwhile X-Men Patrick Stewart and Ian McKellen star in this pre-Broadway engagement of Harold Pinter's play.

ONGOING

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 8:30pm; Sun, 7pm. Through Aug 25. Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community — punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *The Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. Reed, who also directs the show, may start whittling it down as the run continues. But, as is, there are at least 20 unnecessary minutes diluting the overall impact of the piece, which is thin on plot already — much more a series of albeit often very enjoyable vignettes and some painful but largely unexplored observations, wrapped up at the end in a sentimental moral that, while sincere, feels rushed and inadequate. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

God of Carnage Shelton Theater, 533 Sutter, SF; www.sheltontheater.com. \$26-38. Thu-Sat, 8pm. Through Sept 7. Shelton Theater performs Yasmina Reza's award-winning play about class and parenting.

Gold Rush! The Un-Scripted Barbary Coast Musical Un-Scripted Theater Company, 533 Sutter, Second Flr, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm. Through Aug 24. The Un-Scripted Theater Company performs an improvised musical about gold-rush era San Francisco.

Gorgeous Hussy: An Interview With Joan Crawford Exit Theatre, 156 Eddy, SF; www.wilywestproductions.com. \$15-35. Thu/1, Sat/3, Aug 9, and 15-16, 8pm. Running in repertory with *Lawfully Wedded* (below), this world premiere by Morgan Ludlow imagines a young writer's encounter with the legendary movie star.

Hedwig and the Angry Inch Boxcar Theatre, 505 Natoma, SF; www.boxcartheatre.org. \$27-43. Thu-Sat, 8pm. Open-ended. John Cameron Mitchell's cult musical comes to life with director Nick A. Olivero's ever-rotating cast.

How to Make You Bitterness Work for You Stage Werx Theatre, 446 Valencia, SF; www.stagewerx.org. \$15-25. Mon-Tue, 8pm. Through Aug 27. Kent Underwood is a motivational speaker and self-help expert with some obvious baggage of his own in this solo play from former comedy writer and

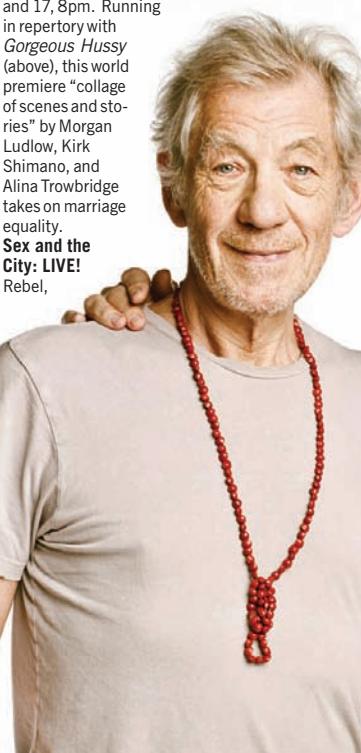
stand-up comedian Fred Raker (*It Could Have Been a Wonderful Life*). The premise, similar to that of Kurt Bodden's *Steve Seabrook: Better Than You* (ongoing at the Marsh), has the audience overlapping with participants in an Underwood seminar. Underwood, however, two years on the seminar circuit and still unable to get his book published, deviates from the script to answer texts related to a possible career breakthrough. Meanwhile, with the aid of some bullet points and illustrative slides, he explains the premise of said manuscript, "How to Make Your Bitterness Work For You," as the sad truth of his own underdog status emerges between the laugh lines. But where Bodden is careful to make his Seabrook a somewhat believable character despite the absurdity of it all (or rather, while firmly embracing the absurdity of the self-help industry itself), Raker and director Kimberly Richards put much more space between the playwright/performer and his character, which turns out to be a less effective strategy. Verisimilitude might not have mattered much if the comic material were stronger. Unfortunately, despite the occasional zinger, much of the humor is weak or corny and the narrative (interrupted at regular intervals by an artificial tone representing the arrival of a fresh text message) too contrived to sell us on the larger story. (Avila)

Keith Moon: The Real Me Eureka Theatre, 215 Jackson, SF; www.brownpapertickets.com. \$40. Extended run: Thu/1-Sat/3, 8pm; Sun/4, 7pm. Was Keith Moon the greatest rock 'n' roll drummer ever? Veteran solo performer and drum stylist Mick Berry doesn't exactly come out and say so, but his biographical play about Moon definitely makes a good case for the possibility. *Keith Moon: The Real Me*, written and performed by Berry, kicks off with a literal bang, a hi-octane cover of "Baba O'Riley," featuring Berry's exuberantly crashing cymbals layered over the iconic, rapidfire synth riff that runs throughout the song. Though the characters of the play are all portrayed by Berry — with references to all the requisite sex, drugs, and self-destruction thrown into the mix — a full band stands at the ready behind two transparent screens to flesh out the show's strongest element: the rock-and-roll. In order to channel Moon's full-throttle drumming, Berry enlisted the assistance of Frank Simes, the music director of the Who's 2012-2013 tour, while to channel Moon's freewheeling but insecure personality, he enlisted local director Bobby Weinapple. The script itself is still ragged, and a couple of key moments, particularly when Moon's car is attacked in early 1970, are presented in such a way that the context comes later, which is confusing if you don't already know the history of the incident. But if you don't mind a bit of chat with your rock concert, you'll probably find this fusion of the two intriguing. Just remember, when the nice concessions people offer you complimentary earplugs, take them. (Gluckstern)

Lawfully Wedded: Plays About Marriage Exit Theatre, 156 Eddy, SF; www.wilywestproductions.com. \$15-35. Fri/2, Aug 8, 10, and 17, 8pm. Running in repertory with

Gorgeous Hussy (above), this world premiere of scenes and stories by Morgan Ludlow, Kirk Shimano, and Alina Trowbridge takes on marriage equality.

Sex and the City: LIVE!
Rebel,



IAN MCKELLAN AND PATRICK STEWART STAR IN NO MAN'S LAND AT BERKELEY REP. PHOTO BY JASON BELL

1760 Market, SF; trannyshack.com/sexdandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. Update: new episodes began May 15. (Avila)

So You Can Hear Me Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through Aug 24. A 23-year-old with no experience, just high spirits and big ideals, gets a job in the South Bronx teaching special ed classes and quickly finds herself in over her head. Safiya Martinez, herself a bright young woman from the projects, delivers this inspired accounting of her time not long ago in perhaps the most neglected sector of the public school system — a 60-minute solo play that makes up for its relatively slim plot with a set of deft, powerful, lovingly crafted characterizations. These complex portraits, alternately hysterical and startling, offer their own moving ruminations on a violent but also vibrant stratum of American society, deeply fractured by pervasive poverty and injustice and yet full of restive young personalities too easily dismissed, ignored, or crudely caricatured elsewhere. She's an effervescent, big-hearted, and very talented performer, and Martinez's own bounding personality and contagious passion for her former students (as complicated as that relationship was), makes this deeply felt tribute all the more memorable. (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 8:30pm. Extended through Aug 24. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

Sweet Bird of Youth Tides Theatre, 533 Sutter, Second Flr, SF; www.tidestheatre.org. \$20-40. Wed-Sat, 8pm. Through Aug 24. Tides Theatre performs Tennessee Williams' Gulf Coast-set drama about an improbable couple.

Wunderworld Creativity Theater, 221 Fourth St, SF; www.wunderworld.net. \$10-15. Sat-Sun, 2pm (also Sat, 11am; Sun, 5pm). Through Aug 11. In an irresistible boost to the Children's Creativity Museum's new Creativity Theater (formerly Zeum), beloved Bay Area comedian, playwright, and performer Sara Moore (*Show Ho*) teams up with gifted co-writer and performer Michael Phillips (*The Bride of Death*) and director Andrew Nance for a largely wordless, but gabbie-packed, family-friendly comedy that asks what Alice might find down the rabbit hole were she to tumble down it again as

an octogenarian? The 60-minute play showcases the elastic features and sharp comedic instincts of both

Moore (as a hilarious and heartfelt Alice, whom no one recognizes these days unless she stretches her face smooth

again) and Phyllis (who kicks things off with a mimed pre-curtain speech deserving of its own encore, before coming back as the now droopy-eared White Rabbit). Equally endearing are performances by Dawn Meredith Smith (as Caterpillar, Red Queen, and a rest home nurse), choreographer Rory Davis (as the Cheshire Cat), and the inimitable Joan Mankin as Alice's bored nursing-home roommate and the Mad Hatter. (Avila)

BAY AREA

A Maze Live Oak Theatre, 1301 Shattuck, Berk; www.justtheater.org. \$15-30. Thu/1-Sun/4, 8pm. Just Theater performs Rob Handel's drama about multiple characters re-inventing their identities, running in repertory with *Underneath the Lintel* (below).

Oil and Water This week: Lakeside Park, Bellevue at Perkins, Oak; www.sfmt.org. Wed/31-Thu/1, 7pm. Free. Also Sat/3, 2pm, Frances Willard/Ho Chi Min Park, Illegass and Derby, Berk; www.sfmt.org. Free. Also Sun/4, 2pm, Yerba Buena Gardens, Mission at Third St, SF; www.sfmt.org. Free. Through Sept 2. After presenting 53 seasons of free theater in the parks of San Francisco (and elsewhere), the San Francisco Mime Troupe faced a financial crisis in April that threatened to shut down this season before it even started. The resultant show, funded by an influx of last-minute donations, is one cut considerably closer to the bone than in previous years: instead of one two-hour musical, it's two loosely-connected one-acts riffing on general environmental themes. In *Deal With the Devil*, a surprisingly sympathetic (not to mention downright hawt) Devil (Velina Brown) shows up to help an uncertain president (Rotimi Agbabiaka) regain his conscience and win back his soul, while in *Crude Intentions* adorable, progressive, same-sex couple Gracie (Velina Brown) and Tomasa (Lisa Hor-Garcia) wind up catering a "benefit" shindig for the Keystone XL Pipeline giving them the opportunity to perpetrate a little guerrilla direct action on a bombastic David Koch (Hugo Carabal). Throughout, the performers remain upbeat if somewhat overextended as they sing, dance, and slapstick their way to the sobering conclusion that the time to turn things around in the battles over global environmental protection is now — or never. (Gluckstern)

Sea of Reeds Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Aug 18. The stage comes unusually populated in this latest from well-known Bay Area monologist and red-diaper baby Josh Kornbluth: a four-piece musical ensemble (El Beh, Jonathan Kepke, Olive Mitra, and Eli Wirtschafter) sits stage right, a standing table with some reed-making equipment appears stage left. Front and center is Kornbluth and his oboe, before him a music stand and behind him three "reeds" — freestanding concave walls of a bamboo-hut (designed by Nina Ball). But there's more: Kornbluth's physical trainer (Amy Resnick, replaced by Beth Wilmurt beginning Aug. 7), bounding up from her seat in the first row to lend Kornbluth support or, more productively, prod him in the right direction as he takes the long road home to setting up a promised recital of Bach's Cantata No. 82. That set up hinges on his recent bar mitzvah, at 52, in Israel, and its unexpected connections between his life-long oboe playing, his Communist upbringing in New York, his mixed marriage, his conversations with a local rabbi, and the Book of Exodus (specifically, Moses's trail-blazing for the Israelites across the Red Sea, aka, the Sea of Reeds). Although the introduction of supporting characters, musicians, and a musical score (by Marco D'Ambrosio) breaks new ground for the longtime soloist, *Sea of Reeds* is classic — indeed classical (thanks to a final few tenuous bars from the promised Bach cantata) — Kornbluth. Directed by longtime creative partner David Dower, the show features the boyish comedic persona, the intricate storytelling, and the biographical referents that have given him a loyal following over the years. Diehard fans aside, the show's cheesy, somewhat self-regarding conceit of staging "spontaneous" interactions between Kornbluth and his trainer may not work with everyone. Perhaps more challenging, though, is the persistence of a less than fully examined disjunction between the political values of his parents and his own political and ethical evolution — a disjunction highlighted here in the narrative's fraught Middle Eastern setting and its vague navigation between the violence of religious zealotry and a plea for tolerance. (Avila)

(Avila)

Underneath the Lintel Live Oak Theatre, 1301 Shattuck, Berk; www.justtheater.org.

\$15-30. Wed/31, 8pm; Sat/3-Sun/4, 3pm.

Just Theater performs Glen Berger's literary comedy, running in repertory with *A Maze* (above). **SFBG**

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On the Cheap listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 31

Michael Hearst Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The musician and author presents "Unusual Creatures," describes as a "nerdy, family-friendly sort of Ted talk" about some of the planet's most bizarre animals.

Andrea Carla Michaels and Bernadette Luckett Book Passage, One Ferry Building, SF; www.bookpassage.com. 6pm, free. The contributors read from a new anthology of women comedy writers, *No Kidding: Women Writers on Bypassing Parenthood*.

THURSDAY 1

Asian Art Museum \$5 admission Asian Art Museum, 200 Larkin, SF; www.asianart.org. 5-9pm, \$5. The Asian Art Museum stays open late every Thursday, and visitors who arrive after 5pm pay just \$5 (regular adult admission is \$12). Current exhibits include "In the Moment: Japanese Art from the Larry Ellison Collection."

"Downtown Berkeley MusicFest" Downtown Berkeley BART Plaza, Berk; www.downtownberkeleymusicfest.org. 5-7pm, free. The sixth annual fest kicks off with concerts by Andre Thierry and Zydeco Magic, and Talk of da Town.

Larry O. Dean and Hugh Behm-Steinberg Moe's Books, 2476 Telegraph, Berk; www.moesbooks.com. 7:30pm, free. The Chicago-based Dean and the Berkeley-based Behm-Steinberg read from their latest poetry collections.

FRIDAY 2

"Downtown Berkeley MusicFest" Berkeley Public Library, 2090 Kittredge, Berk; www.downtownberkeleymusicfest.org. 12:15-1pm, free. The sixth annual fest continues with the Steve Gannon Blues Band.

"Oakland Art Murmur: First Friday Gallery Walk" Art project spaces in Jack London, Downtown, and Uptown, Oakl; www.oaklandartmurmur.org. 6-9pm, free. Check the website for an open studios map to the galleries and other art venues staying open late for this monthly event.

SATURDAY 3

Bay Area Peace Lantern Ceremony North end of Aquatic Park (near Interstate 80 and the west end of Addison), Berk; progressiveportal.org/lanterns. 6:30pm, free. Commemorate the bombing of Hiroshima and Nagasaki with the floating of peace lanterns on the park's lagoon.

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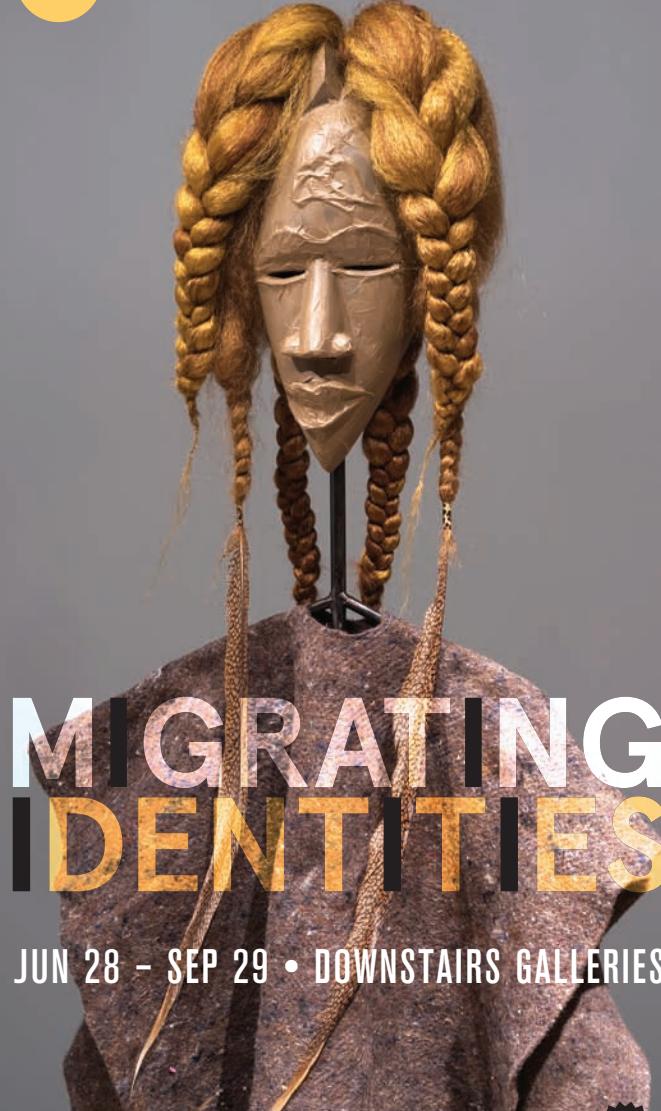
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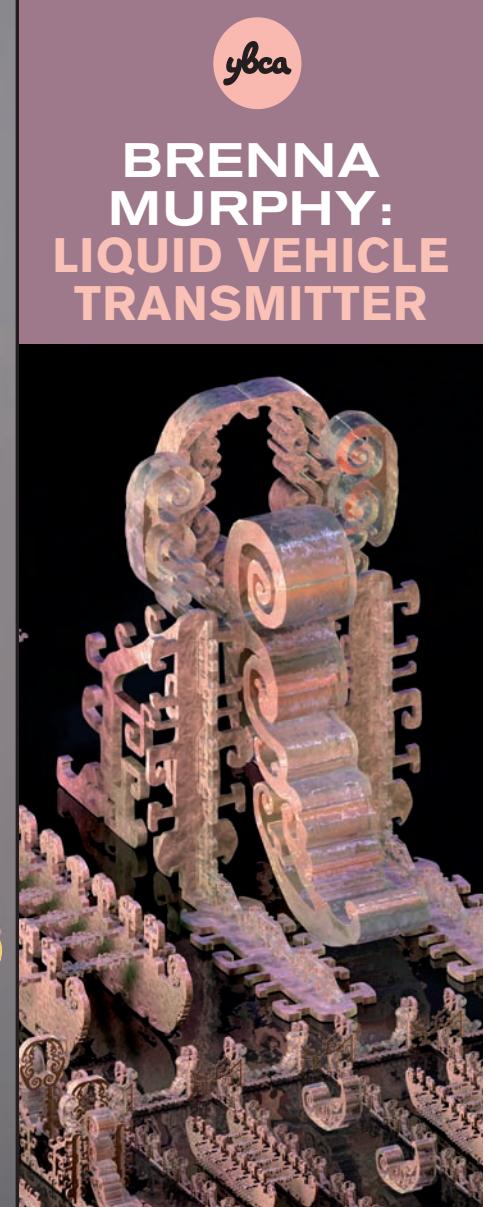
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FILM



BLAME IT ON AMY:
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AND MILANO GET
INTO CHARACTER.

Made-for-sleazy

A 1990s tabloid princess rides again in 'Triple Fisher'

BY CHERYL EDDY

cherly@sfbg.com

FILM Before Nancy Grace and 24-hour news channels turned every vaguely salacious story into a screaming headline — and before TMZ.com and Twitter captured and exploded every dark urge in the American heart — there was a more innocently lurid time. Proudly sordid news shows like *Hard Copy* and *A Current Affair* zeroed in on names like "Menendez" and "Bobbitt." Sally Jessy Raphael investigated "Satanic baby breeders." A white supremacist threw a chair into Geraldo Rivera's face. In 1999, *Vanity Fair* dubbed the 1990s "the Tabloid Decade" — and one of the era's most memorable crimes had to be the one involving Long Island teenager Amy Fisher.

Quick recap: Fisher was a 16-year-old temptress (or victim, depending on whom you believe) who hooked up with auto-body shop owner Joey Buttafuoco, 20 years older than her and inconveniently married. Their relationship grabbed national attention when Fisher strolled up to Buttafuoco's front door and shot his wife, Mary Jo, in the face. (She survived, though they later divorced; in 2009, she penned *Getting It Through My Thick Skull*, a tell-all about being "married to a sociopath.")

Naturally, pop culture couldn't resist sinking its fangs into this deliciously trashy tale, and three made-for-TV films quickly went into production: *Lethal Lolita — Amy Fisher: My Story*, which aired Dec. 28, 1992, and starred Noelle Parker; *The Amy Fisher Story*, with Drew Barrymore; and *Casualties of Love: The Long Island Lolita Story*, with Alyssa Milano. (The latter two aired opposite each other on Jan. 3, 1993.) Two decades later, the Roxie hosts *Triple Fisher: The Lethal Lolitas of Long Island*, a campy, crazy-quilt film that mashes up the best (and worst) moments of all three docudramas. Obviously, I had to speak to the man behind the madness: Los Angeles filmmaker Dan Kapelovitz.

SF Bay Guardian It's been years since l'affiare Buttafuoco. What made you want to revisit the story with *Triple Fisher*?

Dan Kapelovitz I actually had the idea [to edit the films together] right when they came out — so, over 20 years ago. I had some time off [recently] between jobs and I said, "Now's the time to do it!" I called a friend of mine who was an editor, and we worked on it together. I mainly did it just as a fun thing. It's gotten a lot bigger than I thought it was going to get. I've been showing it all over the country and people seem to really like it.

SFBG Did you watch all three when they originally aired?
DK I actually did. Two of them aired at the exact same time, so I had to tape one of them. It was a big media event at the time.

SFBG What did you find fascinating about the story, and why does it hold up today?

DK It was the first time in TV history that they made three films all about the same event. I think now the

story's almost kind of quaint, given 9/11 and everything that's happened since. I don't know, today, if that story would even get as much play as it did back then. I talk to young people, and they have no idea who Amy Fisher is, or Joey Buttafuoco. Some people say, "Oh, wasn't that the guy whose wife cut off his penis?" They think it's John Wayne Bobbitt.

I think people like *Triple Fisher* because it's funny even if you know nothing about the story. And there are still tons of these made-for-TV movies. I just watched the Jodi Arias story. I watched the Anna Nicole Smith one. HBO now does these kind of high-profile ones, on people like Liberace and Phil Spector. I love 'em all. Some are better than others, obviously, but it's a good genre. And they crank them out pretty quickly. These Amy Fisher ones, the trials went through September or so, and the movies came out late December, early January. So they're almost in real time. Considering how quickly they were made, they're actually pretty good.



SFBG How did you decide which segments to take from each film?

DK Some things I wanted because they were so hilarious on their own. Sometimes, the three movies would depict the same thing, but they'd be slightly different, so I'd want to put those together. Or sometimes I might want to repeat something that I thought was funny, like Lawrence

Tierney saying "Shut up!" [in a scene from the Alyssa Milano version]. I went through it millions of times and kept improving the jokes, re-editing it.

SFBG Did you have a favorite among the three movies?

DK At first, my favorite Amy Fisher was Noelle Parker, the least-known one. I thought she was the most realistic, and the most sympathetic. That film came from Amy Fisher's story. The one with Alyssa Milano comes from the Buttafuoco point of view. And the Drew Barrymore one is from a journalist's perspective, so it's supposed to be more objective.

But now I think I like the Alyssa Milano one the best. I think it's purposely funny, and then it's also really dramatic. And I love the [sidekick] character played by Nicky Corello, who [has the line] "Way to go, Joey!" He has all the funniest lines in the movie. I actually called him up and he came to a screening. It was really cool because he had the original script and he let me have a copy, and he was telling all these crazy stories. He'd never even seen the original movie.

We're doing another screening in LA [Aug. 15 at the Cinefamily], actually, and Joey's going to come. I wonder what he's going to think of it! It should be pretty wild. **SFBG**

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ALL THAT GLITTERS: BLUE JASMINE'S CATE BLANCHETT

PHOTO BY
JESSICA MIGLIO

Downwardly mobile

Woody Allen's 'Blue Jasmine' has less SF in it than expected — but it's still his best film in years

BY DENNIS HARVEY

arts@sfbg.com

FILM The good news about *Blue Jasmine* isn't that it's set in San Francisco — more on that later — but that it's Woody Allen's best movie in years. Although some familiar characteristics are duly present, it's not quite like anything he's done before, and carries its essentially dramatic weight more effectively than he's managed in at least a couple decades. Yes, *Match Point* (2005) and *Cassandra's Dream* (2007) were "serious" too, but they were basically thrillers (one pretty good, one awful) that, whatever their other qualities, demonstrated that he doesn't have much feel for suspense.

Blue Jasmine is, in a very different way, full of tension — because its protagonist is uncomfortable in almost any situation, often teetering on the edge of a full-on anxiety attack. Yet these are recent developments. Not long ago Jasmine (Cate Blanchett) was the quintessential Manhattan society hostess, with homes hither and thither (including the Hamptons, naturally), ever-so-busy planning dinner parties, sitting on charity boards, and going to Pilates class. Her immaculately put-together elegance isn't Brahmin-bred: a natural upscaler, she remade herself from humble roots to suit the role of picture-perfect wife to Hal (Alec Baldwin), a master of the universe type whose questionably legal investment schemes and not-particularly-discreet infidelities she turns a willful blind eye toward. (It helps that he's a really, really good liar.)

But at the start here, that glittering bubble of money and privilege has burst — exactly how revealed in flashbacks that spring surprises up to the script's end — with the result that marriage and material comfort are now gone. Penniless, fleeing her husband's public disgrace (he seems Allen's belated commentary on the bankster-induced crash of '08), Jasmine has crawled to the West Coast to "start over" in the sole place available where she won't be mortified by the pity of erstwhile society

friends. That would be the SF apartment of Ginger (Sally Hawkins), a fellow adoptive sister who was always looked down on by comparison to pretty, popular, clever Jasmine.

Theirs is an uneasy alliance — arguably the most discomfiting flashback is to Ginger's Manhattan visit with now ex-husband Augie (Andrew Dice Clay), a mini-festival of thinly veiled class snobbery. Ginger has good reason to resent her big sis, whose attempted financial assistance via slippery Hal actually wound up destroying the visitors' marriage. (Allen's casting can sometimes seem stunt-like and overdependent on "who's hot now.") Yet its top to-bottom brilliance here is personified by comedian Clay's excellence in a small but important role.) Still, she's too big-hearted to say no.

Ergo, Jasmine arrives at the flat Ginger shares with her two young sons — nose immediately curling at its IKEA/thrift-shop modesty and the boys' noisy energy — with no clear idea what she'll do, or how she'll support herself. She has no marketable skills, and god forbid she'd take something as lowly as Ginger's supermarket-cashier job. Yet she continues to judge everything by standards she can no longer afford, notably sis's new beau Chili (a terrific Bobby Cannavale), another working-class stiff who justifiably worries Jasmine will convince her she can "do better."

Surfacing later in the SF portion of the narrative are three men who might actually fulfill that "bettering" function: Dr. Flicker (*Boardwalk Empire*'s Michael Stuhlbarg), a grab-handy dentist from whom she reluctantly accepts a receptionist gig. Then at a party she drags Ginger to in order to blatantly find men of the "quality" they both "deserve," the latter duly meets seemingly good catch Al (Louis C.K.), while the former reels in a much bigger fish in Dwight (Peter Sarsgaard), a dreamboat diplomat who's just the ticket for a woman who's never paid her own way in anything but trophy-wife good taste.

It's somewhat disappointing that

Blue Jasmine doesn't really do much with San Francisco. Ginger lives in a nondescript neighborhood (near the start of South Van Ness). There are no gay characters, racial diversity is limited to background players, and good as they are, Cannavale and Clay have the kinds of personalities that yell "Jersey!" and "Brooklyn!" respectively. There are a few shots nodding at the colorful, pretty, touristy side of the city, but that's not the world Ginger lives or that Jasmine lands in. Really, the film could take place anywhere — although setting it in a non-picture-postcard SF (despite the warm tones of Javier Aguirresarobe's cinematography) does bolster the film's unsettled, unpredictable air.

Without being an outright villain, Jasmine is one of the least likable characters to carry a major US film since Noah Baumbach's underrated *Margot at the Wedding* (2007), whose central dynamics (Nicole Kidman as neurotic older sister who destroyed Jennifer Jason Leigh's prior marriage, and might now destroy her imminent second one) bear an eerie similarity. The general plot shell, moreover, is strongly redolent of *A Streetcar Named Desire*.

But whatever inspiration Allen took from prior works, *Blue Jasmine* is still distinctively his own invention. It's frequently funny in throwaway performance bits, yet disturbing, even devastating in cumulative impact. Like *Streetcar* (and *Margot* for that matter), this is a movie as much about undiagnosed mental illness as it is about family (dis-)loyalties and class conflicts.

One of those actors who can do just about anything, Blanchett is fearless here — it's a great role she burrows into so deeply it's a wonder she ever came back out. Her Jasmine is cringe-inducing, terrified, superficial, unconsciously cruel. Yet she's simultaneously so helpless that we can't help but hope she'll find her feet again, a rooting interest answered by the most haunting Woody Allen fadeout since 1985's *The Purple Rose of Cairo*. **SFBG**

BLUE JASMINE opens Fri/2 in Bay Area theaters.



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OPENING

Blue Jasmine See "Downwardly Mobile." (1:38) *Albany, Clay, Shattuck.*

Downloaded The startlingly fast rise and even more abrupt demise of Napster is chronicled in this entertaining documentary by Alex Winter (yes, of *Bill & Ted's Fairest*). Shawn Fanning dropped out of college in 1999 to work on an idea of greatly improving the then-tortuous downloading and sharing of MP3 files, soon moving to the Bay Area and drawing other friends (including co-founder Sean Parker) to launch Napster for real. When the program launched in mid-1999, it quickly took the world of music fans by storm, allowing any user to post or access any song for free — rapidly building a massive library that won tens of millions of fervent participants. But what the company saw as a "community building" global-record-swapping-party was viewed by an ill-prepared and appalled record industry itself as blatant copyright infringement. Artists themselves were sharply divided, with some (like Seal here) thinking Napster brought "true democracy back into the music business" while others, most notably Metallica and Dr. Dre (who both sued, as did various labels) loudly proclaimed that it was blatant theft of their work. (It's worth noting that these were among the comparatively few acts who've gotten rich rather than screwed by the biz.) The somewhat one-sided thesis in this doc (on which Fanning is an executive producer) supports the founders' continued plaint that "sharing" wasn't "piracy" and that they always intended to integrate themselves with the established industry as legitimate fee-sharing digital distributors — though each side says the other wouldn't negotiate. In any case, after little more than two years, Napster was shut down by court decisions — though file sharing continues, and the industry's poor adjustment to new technologies has seen it in fiscal freefall ever since. Napster staff, musicians, executives, and others offer their two cents here, with DJ Spooky providing an original score. (1:46) *Roxie*. (Harvey)

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von Trotta (1975's *The Lost Honor of Katharina Blum*, 1986's *Rosa Luxemburg*) delivers this surprisingly dull biopic about the great German-Jewish political theorist and the heated controversy around her New Yorker article (and subsequent book) about Israel's 1961 trial of Nazi Adolf Eichmann. Played by the inimitable Barbara Sukowa, Arendt travels from her teaching job and cozy expat circles in New York to Jerusalem for the trial. There she comes face to face with the "banality of evil" in Eichmann, the petty careerist of the Holocaust, forcing her to "try and reconcile the shocking mediocrity of the man with his staggering deeds." This led her to further insights into the nature of modern society, and triggered a storm of outrage and vitriol — in particular from the Commentary crowd of future neocons — all of which is clearly of relevance today, and the impetus for von Trotta's revisiting this famous episode. But the film is too mannered, too slick, too formulaic — burdened by a television-friendly combination of posture and didacticism, and bon mots from famous and about famous figures in intellectual and literary history to avoid being leaden and tedious. A mainstream film, in other words, for a very unconventional personality and dissident intellectual. While not exactly evil, there's something dispiriting in so much banality. (1:49) *Opera Plaza, Shattuck, Smith Rafael*. (Robert Avila)

The Smurfs 2 Look at it this way: any enterprise that employs Neil Patrick Harris can't be *all* bad. (1:45) *Presidio, Shattuck.*

2 Guns A DEA agent (Denzel Washington) and a NCIS agent (Mark Wahlberg) reluctantly join forces when they realize they've both been set up by the CIA. OMG! (1:49) *Four Star, Presidio.*

ONGOING

Blackfish The 911 call placed from SeaWorld Orlando on February 24, 2010 imparted a uniquely horrific emergency: "A whale has eaten one of the trainers." That revelation opens Gabriela Cowperthwaite's *Blackfish*, a powerful doc that offers a compelling argument against keeping orcas in captivity, much less making them do choreographed tricks in front of tourists at Shamu Stadium. Whale experts, former SeaWorld employees, and civilian eyewitnesses step forward to illuminate an

DENZEL WASHINGTON AND MARK WAHLBERG STAR AS COMPETING UNDERCOVER AGENTS IN *2 GUNS*, OUT FRI/2.

PHOTO BY ROBERT ZUCKERMAN



industry that seemingly places a higher value on profits than it does on safety — skewed priorities that made headlines after veteran trainer Dawn Brancheau was killed by Tilikum, a massive bull who'd been involved in two prior deaths. Though SeaWorld refused to speak with Cowperthwaite on camera, they recently released a statement calling *Blackfish* "shamefully dishonest, deliberately misleading, and scientifically inaccurate" — read the filmmaker's response to SeaWorld's criticisms at film blog Indiewire, or better yet, see this important, eye-opening film yourself and draw your own conclusions. (1:30) *SF Center, Shattuck*. (Eddy)

Computer Chess Mumblecore maestro Andrew Bujalski (2002's *Funny Ha Ha*; 2005's *Mutual Appreciation*) makes his first period picture, kinda, with this stubbornly, gloriously retro saga set at an early-1980s computer-chess tournament (with a few ventures into the freaky couples-therapy seminar being held at the same hotel). The technology is dated, both on and off-screen, as hulking machines with names like "Tsar 3.0" and "Logic Fortress" battle for nerd supremacy as a cameraman, wielding the vintage cameras that were actually used to

film the feature, observes. Tiny dramas highlighting the deeply human elements lurking amid all that computer code emerge along the way, and though the Poindexter (and the grainy cinematography) are authentically old-school, the humor is wry and awkwardly dry — very 21st century. Keep an eye out for indie icon Wiley Wiggins, last seen hiding from Ben Affleck's hazing techniques in 1993's *Dazed and Confused*, as a stressed-out programmer. (1:32) *Opera Plaza, Shattuck*. (Eddy)

The Conjuring Irony can be so overrated. Paying tribute to those dead-serious '70s-era accounts of demonic possession — like 1973's *The Exorcist*, which seemed all the scarier because it were based on supposedly real-life events — the sober *Conjuring* runs the risk of coming off as just more Catholic propaganda, as so many exorcisms are the cure creepers can be. But from the sound of the long-coming development of this project — producer Tony DeRosa-Grund had apparently been wanting to make the movie for more than a dozen years — 2004's *Saw* and 2010's *Insidious* director James Wan was merely applying the same careful dedication to this story's unfolding as those that

came before him, down to setting it in those groovy VW van-borne '70s that saw more families torn apart by politics and cultural change than those ever-symbolic demonic forces. This time, the narrative framework is built around the paranormal investigators, clairvoyant Lorraine Warren (Vera Farmiga) and demonologist Ed Warren (Patrick Wilson), rather than the victims: the sprawling Perron family, which includes five daughters all ripe for possession or haunting, it seems. The tale of two families opens with the Warrens hard at work on looking into creepy dolls and violent possessions, as Carolyn (Lili Taylor) and Roger Perron (Ron Livingston) move into a freezing old Victorian farmhouse. A very eerie basement is revealed, and hide-and-seek games become increasingly creepy, as Carolyn finds unexplained bruises on her body, one girl is tugged by the foot in the night, and another takes on a new invisible pal. The slow, scary build is the achievement here, with Wan admirably handling the flow of the scares, which go from no-bud effects and implied presences that rely on the viewer's imagination, to turns of the screws that will have audiences jumping in their seats. Even better are the performances by *The Conjuring*'s dueling mothers, in the trenches



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of a genre that so often flirts with misogyny: each battling the specter of maternal filicide, Farmiga and Taylor infuse their parts with an empathetic warmth and wrenching intensity, turning this bewitched horror throwback into a kind of women's story. (1:52) *1000 Van Ness*, SF Center. (Chun)

Crystal Fairy Mysterious given a tepid reception at Sundance this year, Chilean writer-director Sebastián Silva's new film is — like his 2009 breakout *The Maid* — a wickedly funny portrait of repellent behavior that turns unexpectedly transcendent and emotionally generous in its last laps. Michael Cera plays a Yank youth living in Santiago for unspecified reasons, tolerated by flatmate Champa (José Miguel Silva) and his brothers even less inexplicably — as he's selfish, neurotic, judgmental, hyper, hyper-annoying, and borderline-desperately in endless pursuit of mind-altering substances. At a party he meets a spacey New Age chick who calls herself Crystal Fairy (Gaby Hoffman). The next morning he's horrified to discover he'd invited her on a road trip whose goal is to do drugs at an isolated ocean beach, but despite their own discomfort, Champa and company insist he honor his obligation. What ensues is near-plotless, yet always lively and eventually rather wonderful. If you have an allergy to Cera, beware — he plays a shallow (if possibly redeemable) American brat all too well here. But it would be a shame to miss a movie as spontaneous and surprising as this primarily English-language one, which underlines Silva's stature as a talent likely well worth following for the long haul. (1:40) *Shattuck*. (Harvey)

Only God Forgives Julian (Ryan Gosling) and Billy (Tom Burke) are American brothers who run a Bangkok boxing club as a front for their real business of drug dealing. When the latter kills a young prostitute for kicks, then is killed himself, this instigates a chain reaction bloodbath of retribution slayings. Their primary orchestrators: police chief Chang (Vithaya Pansringarm), who always has a samurai-type sword beneath his shirt, pressed against his spine, and incongruously sings the most saccharine songs to his cop subordinates at karaoke; and Crystal (Kristin Scott Thomas), doing a sort of Kabuki Cruella de Vil, who flies in to avenge her son's

death. (When told he'd raped and slaughtered a 16-year-old girl, she shrugs "I'm sure he had his reasons.") Notoriously loathed at Cannes, this second collaboration between director-scenarist Nicolas Winding Refn and star-producer Gosling certainly isn't for those who found their 2011 *Drive* insufferably pretentious and mannered. But that movie was downright gritty realism compared to this insanely stylized action abstraction, which blares its influences from Walter Hill and Michael Mann to Suzuki and Argento. The last-named particularly resonates in *Suspiria*-level usage of garishly extreme lighting effects, much crazy wallpaper, and a great score by Cliff Martinez that duly references Goblin (among others). The performances push iconic-toughguy (and toughmutha) minimalism toward a breaking point; the ultraviolence renders a term like "gratuitous" superfluous. But there's a macabre wit to all this shameless cineaste self-indulgence, and even haters won't be able to deny that virtually every shot is knockout gorgeous. Haters gonna hate in the short term, but *God* is guaranteed a future of fervent cult adoration. (1:30) *Marina*. (Harvey)

Plimpton! Starring George Plimpton as Himself Tom Bean and Luke Poling's *Plimpton! Starring George Plimpton as Himself*, an affectionate portrait of the longtime Paris Review editor and "professional collector of experiences" who wrote books, articles, and made TV specials about his delight in being "the universal amateur." His endeavors included playing football with the Detroit Lions, hockey with the Boston Bruins, and the triangle with the New York Philharmonic, among even more unusual pursuits. Some called him a dilettante (to his face while he was alive, and in this doc, too), but most of the friends, colleagues, and family members here recall Plimpton — born to an upper-crust New York family, he was friends with the Kennedys and worshipped Hemingway — as an irrepressible adventurer who more or less tailored a journalism career around his talents and personality. (1:29) *Roxie*. (Eddy)

The Wolverine James Mangold's contribution to the X-Men film franchise sidesteps the dizzy ambition of 2009's *X-Men Origins: Wolverine* and 2011's *X-Men: First Class*, opting instead for a

sleek, mostly smart genre piece. This movie takes its basics from the 1982 *Wolverine* series by Chris Claremont and Frank Miller, a stark dramatic comic, but can't avoid the convoluted, bad sci-fi plot devices endemic to the X-Men films. The titular mutant with the healing factor and adamantium-laced skeleton travels to Tokyo, to say farewell to a dying man who he rescued at the bombing of Nagasaki. But the dying man's sinister oncologist has other plans, sapping Wolverine of his healing powers as he faces off against ruthless yakuza and scads of ninjas. The movie's finest moments come when Mangold pays attention to context, taking superhero or Western movie clichés and revamping them for the modern Tokyo setting, such as a thrilling duel on top of a speeding bullet train. Another highlight: Rila Fukushima's refreshing turn as badass bodyguard Yukio. Oh, and stay for the credits. (2:06) *Balboa*, *Metreon*, *1000 Van Ness*, *Presidio*, *Sundance Kabuki*. (Sam Stander) **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lntsf.com/marina_theatre
Metreon Fourth St/Mission. (800) FANDANGO.
New People Cinema 1746 Post. www.newpeopleworld.com.
1000 Van Ness 1000 Van Ness. (800) 231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Center Mission between Fourth and Fifth Sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Sundance Kabuki Cinema Post/Fillmore. 929-4650.
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ALBANY 1115 Solano, Albany; www.landmarktheatres.com. \$7. "Family Series: *Where The Wild Things Are*" (Jonze, 2009), Sat-Sun, 10:30am.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. San Francisco Jewish Film Festival, Wed-Thu. See www.sjff.org for program information. "R. Kelly Trapped in the Closet: The Interactive Sing-Along," Fri-Sun, 8. Advance tickets (\$12) at www.ticketweb.com.

Chitty Chitty Bang Bang (Hughes, 1968), presented sing-along style, Sat-Sun, 2. Advance tickets (\$9-12) at www.ticketweb.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25.

The Hun (Vinterberg, 2012), call for dates and times. **One Track Heart: The Story of Krishna Das** (Frindel, 2012), call for dates and times.

Rebels With a Cause (Kelly, 2012), call for dates and times. **Storm Surfers 3D** (McMillan and Nelius, 2012), call for dates and times. **20 Feet From Stardom** (Neville, 2013), call for dates and times. **Hannah Arendt** (von Trotta, 2012), Aug 2-8, call for times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies: "A Nightmare to Remember: Volume One," short films hosted by Miss Misery, Sat, midnight.

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JENNIFER CERCHIAI INTERIOR DESIGN. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 07/15/13. This statement was signed by Jennifer Cerchiai in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 15, 2013, L#00109; Publication: SF Bay Guardian. Dates: July 24, 31 and August 7, 14, 2013.

NOTICE OF PETITION TO ADMINISTER ESTATE OF: PHILOMENA RITA TIERNEY, CASE NUMBER: PES-13-296903. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of: PHILOMENA RITA TIERNEY. A Petition for Probate has been filed by: AINE DALTON in the Superior Court of California, County of San Francisco. The Petition for Probate requests that AINE DALTON be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estat-

TBD RESTAURANT HOLDING CORP. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 127 ELLIS ST, SAN FRANCISCO, CA 94102-2109. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE, L#00112; Publication Date: July 31, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: July 15, 2013. To Whom It May Concern: The name of the applicant is GILBERT S HOH, QUINN WONG. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1735 POLK ST, SAN FRANCISCO, CA 94109-3616. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00111; Publication Date: July 24, 31 and August 7, 2013.

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Reet Messersmith, CASE NUMBER: PES-13-296893

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of: Reet Messersmith. A Petition for Probate has been filed by: Romy Ruukel in the Superior Court of California, County of San Francisco. The Petition for Probate requests that Romy Ruukel be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held in this court as follows: Date: Au-gust 21, 2013, Time: 9:00 A.M., Dept: PROBATE Room: 204 located at Superior Court of California, County of San Francisco-co, 400 McAllister Street, San Francisco, CA 94102. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within the later of either (1) four months from the date of the first issuance of letters to a general personal representative, as defined in section 58(b) of the California Probate Code or (2) 60 days from the date of mailing or personal delivery to you of a notice under section 9052 of the California Probate Code. Other California statutes and legal authority may affect your rights as a creditor. You may want to consult with an attorney knowledgeable in California law. You may examine the file kept by the court. If you are a person interested in the estate, you may file a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Attorney for petitioner: HAROLD M. JAFFE, 3521 GRAND AVENUE, OAKLAND, CA 94610.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549573. SUPERIOR COURT, 400 McAllister St., San Francisco, CA 94102. PETITION OF CARL JAMES NORDSTROM for change of name. TO ALL INTERESTED PERSONS:

Petitioner CARL JAMES NORDSTROM filed a petition with this court for a decree changing names as follows: Present Name: Carl James Nordstrom. Proposed Name: Carla Jacqueline Nordstrom. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 08/13/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00104, Publication dates: July 10, 17, 24, 31, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549613. SUPERIOR COURT, 400 McAllister St., San Francisco, CA 94102. PETITION OF BOWON SU for change of name. TO ALL INTERESTED PERSONS: Petitioner BOWON SU filed a petition with this court for a decree changing names as follows: Present Name: Bowon Su. Proposed Name: Jenny Bowon Hong. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 08/29/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on June 28, 2013. L#00105, Publication dates: July 10, 17, 24, 31, 2013.

SUMMONS CASE NUMBER: RG11597145. NOTICE TO DEFENDANTS:

JOSEPH CERVETTO; YOU ARE BEING SUED BY PLAINTIFF: ANNETTE LIANG. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response to this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and

property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney rightaway. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612. The name, address, and telephone number of the plaintiff's attorney is: CJH & Associates, P.C., 1440 Broadway, Suite 1000, Oakland, CA 94612, (510) 817-0808. Date: June 26, 2012 by Rosanne Clegg, Deputy Clerk, L#00110, Publication Dates: July 24, 31 and August 7, 2013.

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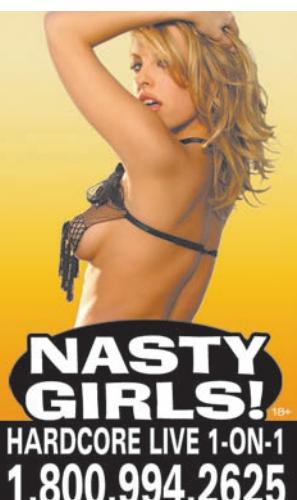
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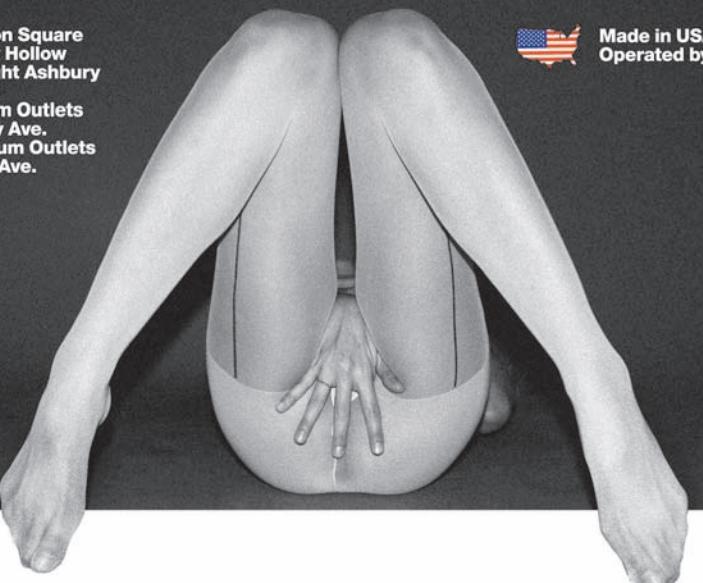
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